

UK'S BIGGEST CAMERA SHOW CLOSES
NO REPLACEMENT FOR FOCUS EXHIBITION

FOCUS
on imaging

Saturday 15 June 2013

amateur Photographer

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

www.amateurphotographer.co.uk



ON TEST

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16MP Wi-Fi Lumix with OLED EVF



STEP-BY-STEP GUIDE

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HIGH-CONTRAST B&W

Advanced software technique

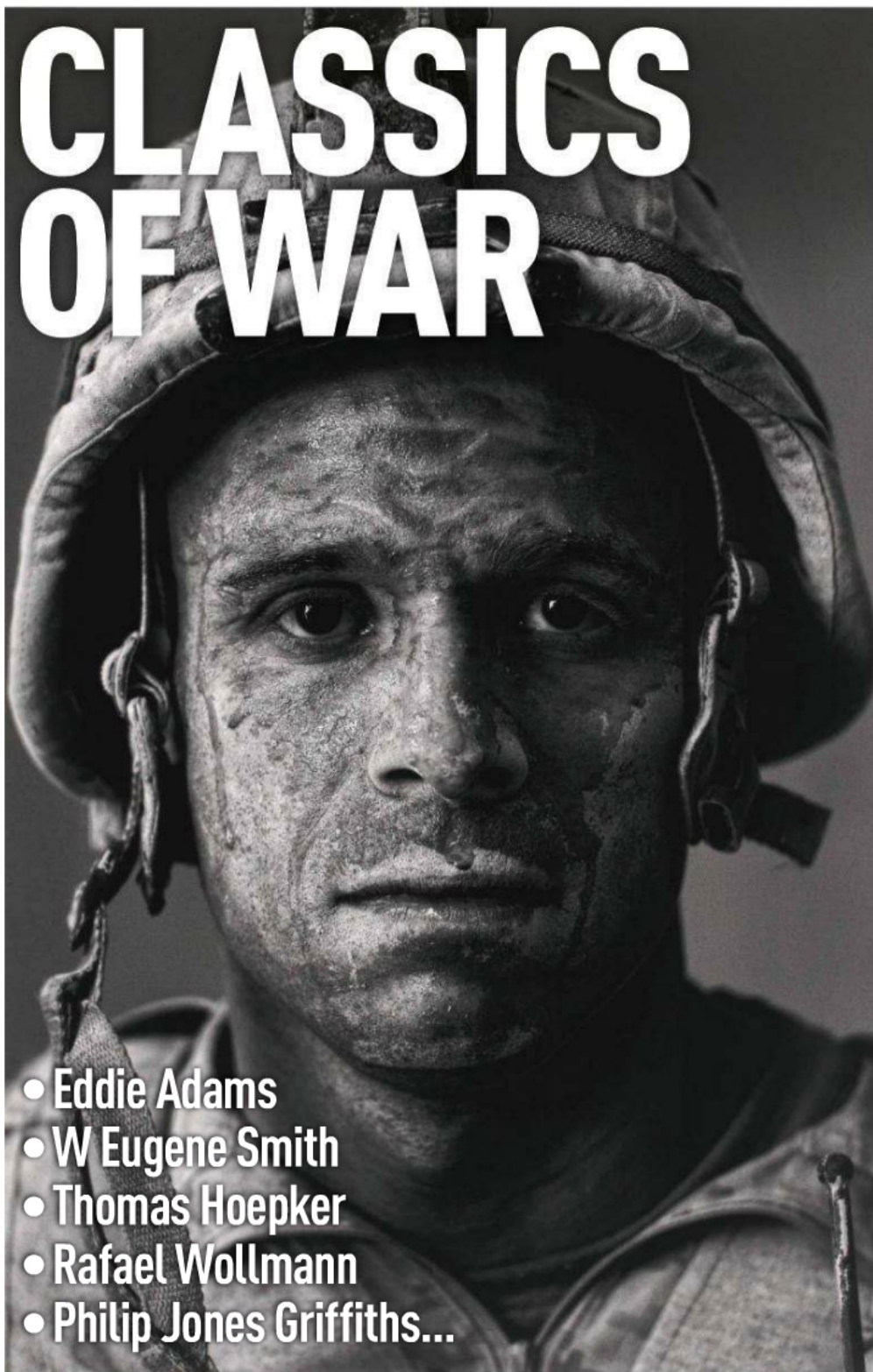


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ICONIC CAMERAS

WHERE THE MODERN ZOOM CAME FROM

Optics that changed photography



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Amateur Photographer For everyone who loves photography

THE KIND of surprises I like aren't those that come after I've bought something. I like to know exactly what I am buying, and unless I've touched, held or have some other intimate knowledge of a product, I hesitate to the point where I might not buy it at all. Ironically, I might buy a book without having physical contact with it first – having only seen the cover – but most other items I would prefer to be better acquainted with beforehand.

Cameras and lenses are two groups of products that I really do feel the need to try out before I know whether or not I want them. The weight and balance of a camera is a critical part to my liking it, as is the sense in the control layout and the view through the

eyepiece. Buying a lens is obviously more exclusively about end quality, but I would want to fit it to my camera to feel its presence, too.

With the loss of the Focus on Imaging show (see *News*, page 5), another chance for photographers to touch and try the kit they might want to buy falls by the wayside. And with fewer and fewer high-street photographic stores, the situation for the photographer who is particular about his or her kit is becoming very difficult indeed.



Damien Demolder
Editor

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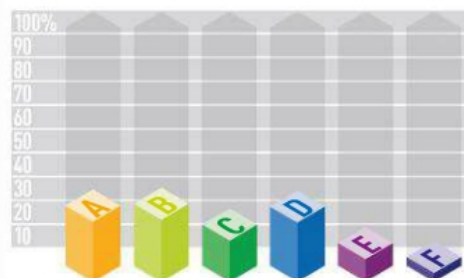
12 LETTERS

AP readers speak out on the week's issues

THE AP READERS' POLL

IN AP 25 MAY WE ASKED...

Does camera size matter to you?



YOU ANSWERED...

A No, not at all	24%
B Yes, I prefer small ones	25%
C Yes, I prefer mid-sized models	17%
D Yes, I use according to the job	23%
E Yes, I have big hands	9%
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Would you buy a camera without handling it first?

VOTE ONLINE www.amateurphotographer.co.uk

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Simon Marsden's final book, *Russia: A World Apart*, was published posthumously last month. His writing partner, Duncan McLaren, speaks to Jon Stapley about his work

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AP's new technical writer Callum McInerney-Riley explains how his love of angling led to a career in photography

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax** 0203 148 8123 **Email** amateurphotographer@ipcmedia.com **AP Advertising Telephone:** 0203 148 2516 **Email** mark_rankine@ipcmedia.com **AP Subscriptions Telephone:** 0844 848 0848 **Email** ipcsubs@quadrantsubs.com **AP test reports Telephone:** 01707 273 773 www.testreports.co.uk/photography/ap

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End of road for Europe's largest photo show • Industry reacts

SHOCK AS FOCUS SHOW AXED

THE DOOR is open for anyone prepared to set up a photography show in the UK after Focus on Imaging, Europe's largest annual photography event, was axed after 24 years.

'Mary Walker Exhibitions would like to announce that the 2013 Focus on Imaging exhibition was the last,' read a statement about the UK-based photo show, which was open to the public and the trade, and pulled in more than half a million visitors.

'I am certain the time is right for the industry to perhaps find fresh opportunities and bring new ideas to photographers – maybe we're due a new revolution of some kind?' added Walker in the 31 May announcement, which took many by surprise.

Walker said her time running the event had been 'immensely rewarding' and a 'fantastic journey'.

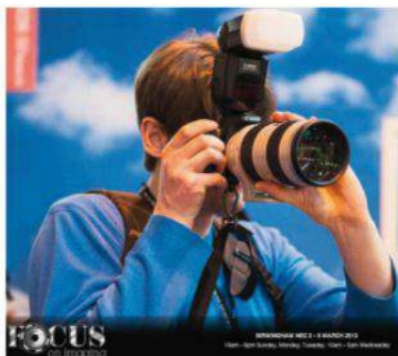
She stressed she does not plan to sell the event to new organisers.

'I'm simply bringing it to an end,' she added.

The news was greeted with dismay by many. Jeremy Gilbert, group marketing manager at Nikon UK, said: 'We are saddened to hear that Focus on Imaging will no longer be running after so many years – it was the UK's premier imaging show.'

'Nikon has continually supported the show since its launch and its loss will leave a gap in our calendar of events next year.'

Royal Photographic Society (RPS)



Organisers broke news of Focus on Imaging's demise on the show's website

director general Michael Pritchard described the news as a 'blow for the industry and for thousands of photographers who attended it'.

He said the RPS hopes the industry would back any event that may replace Focus.

'For the Royal Photographic Society, Focus was more than simply a trade show. It was a unique opportunity to catch up with industry contacts, to meet hundreds of our members who visited our stand and it was an important venue for recruiting new members.'

This year, 34,397 people visited the event, around 8% down on 2012.

AP was not aware that Focus faced any

financial difficulties. Rather, it seems the event may have merely become harder and harder to organise.

It is likely that organisers became frustrated with last-minute bookings by exhibitors, which had become a trend in recent times.

This may have taken its toll on organisers, who were under pressure to fill the large exhibition space at the NEC.

A spokesperson for Olympus UK told AP: 'Olympus is naturally saddened to hear that Focus is no more, but is already scoping a big event around the same time.'

A Pentax spokesman said Focus had 'served the industry well'.

Fuji expressed surprise and Canon – which pulled out of the 2011 event just a fortnight before it opened – declined to comment.

Writing on AP's website forum, photographer Roger Hicks said: 'A lot of people took Focus on Imaging for granted...'.

'Its absence is going to leave a BIG hole in the UK market. Where else could you get your hands on that much kit, and see what it feels like? I was at the first Focus, and the last. I'll miss it.'

Despite the seemingly sudden announcement, the decision is likely to have been under consideration by organisers for some time, even before this year's show, which took place at the Birmingham NEC in early March.

SNAP SHOTS

● Olympus predicts a near tripling of its overall group profit by next year. The company forecasts 274% growth by 31 March 2014, a move that led to a 12% surge in the firm's share price last month. The group – which recently announced a restructuring of its imaging business and plans to axe low-end compacts (see last week's *News*) – recently reported an 8 billion yen (around £52m profit), partly due to income received from the sale of a business recorded as 'extraordinary income' in this year's accounts. Olympus runs a profitable medical equipment division.

CALUMET LAUNCHES KIT RENTAL WEBSITE

HIGH-STREET retailer Calumet has launched a website dedicated to photographic equipment rentals, sparked by what it claims are 'growing numbers' choosing to hire gear.

'We have an extensive inventory of photographic equipment – cameras, digital equipment, lighting and studio products,' said Simon Browitt, head of Calumet Rental in London.

Calumet says more photographers are choosing to rent, so they can access new technology without having to buy new gear.

Browitt advises photographers to 'test



drive the latest equipment before investing'.

He claimed: 'It doesn't make a lot of sense to buy, say, a tilt-and-shift lens costing £1,866 if you only need it once a quarter.'

'It's far more cost effective to rent it for £36 (plus damage waiver and VAT) per day from us.'

It costs £162 per day (including VAT) to hire a Canon EOS-1D X body, for example.

Calumet runs a next-day delivery service. It also operates a courier service, based in London and Manchester.

For full details, visit www.calumetrental.co.uk.



Do you have a story?

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A week of photographic opportunity

PHOTODIARY

Wednesday 12 June

EXHIBITION Hiatus, by street/documentary photographer Dan Wood, until 25 June at Film's not Dead Printroom, London WC1X 0AR. Visit www.filmsnotdead.com. **EXHIBITION** True/Grit (a 'celebration of Northern realism'), until 3 August at Side Gallery, Tyne & Wear NE1 3JE. Tel: 0191 232 2208. Visit www.amber-online.com.

Thursday 13 June

EXHIBITION Sander/Weegee: Selections from the Side Photographic Collection, until 14 July at The Bluecoat, Liverpool L1 3BX. Part of Liverpool International Photography Festival. Tel: 0151 242 1133. Visit www.lookphotofestival.com. **EXHIBITION** Findings, pinhole photography by Tom Hunter, until 19 July at Church Street, Birmingham B3 2RT and St Paul's Square, Birmingham B3 1QZ.

Friday 14 June



EXHIBITION Death in the Making (Photographs of war by Robert Capa), until 6 July at Atlas Gallery, London W1U 7NF. Tel: 0207 224 4192. Visit www.atlasgallery.com. **EXHIBITION** What is Contemporary?, until 6 July at Brancolini Grimaldi, London W1S 4JJ. Tel: 0207 4935 5721. Visit www.brancolinigrimaldi.com.

Saturday 15 June

EXHIBITION Landscape Photographer of the Year, last day at Manchester Piccadilly railway station. To enter this year's contest, visit www.take-a-view.co.uk. **EXHIBITION** Charles Fréger: The Wild and the Wise, until 25 August at The Open Eye Gallery, Liverpool L3 1BP 7LW. Tel: 0151 236 6768. Visit www.openeye.org.uk.

Sunday 16 June

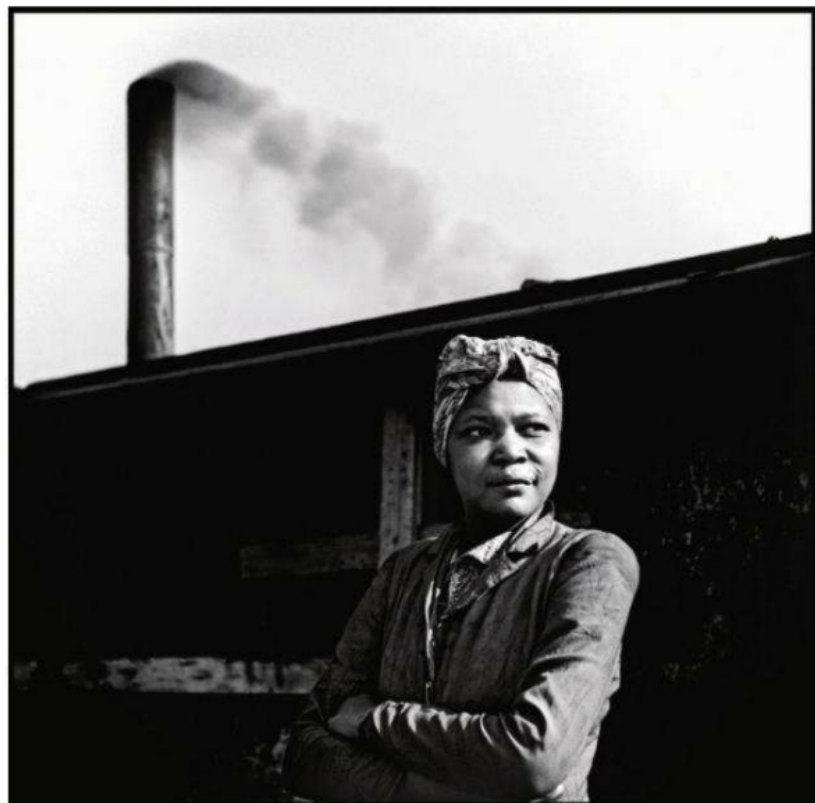
EXHIBITION Set in Stone: Ian Tilton's Stone Roses Photographs, until 16 June at Proud Camden, London NW1 8AH. Tel: 0207 482 3867. Visit www.proud.co.uk. **EXHIBITION** Sebastião Salgado: Genesis, until 8 September at the Natural History Museum, London SW7 5BD. Tel: 0207 942 5011. Visit www.nhm.ac.uk.

Monday 17 June

EXHIBITION Landscape Photographer of the Year at Leeds railway station, until 22 June. To enter this year's contest, visit www.take-a-view.co.uk. **EXHIBITION** Anja Niemi: Starlets, until 29 June at the Little Black Gallery, London SW10 0AJ. Tel: 0207 349 9332. Visit www.thelittleblackgallery.com.

Tuesday 18 June **LATEST AP ON SALE**

EXHIBITION Hind Land, contemporary work by Tim Bowditch and Nick Rochowski, until 30 June at The Front Room, London EC1R 3EA. Tel: 0207 833 2330. Visit www.thefrontroom.co.uk. **EXHIBITION** Somewhere in England: Portraits of Americans in Britain 1942 to 1945, until 31 December at IWM Duxford, Cambridgeshire CB22 4QR. Tel: 01223 835 000. Visit www.iwm.org.uk.



Wayne Miller's portrait of a Chicago woman and her squatter's shack on a cold winter day in 1948. The shack was said to have been made of cardboard and plywood

MAGNUM TRIBUTE TO STREET PHOTO 'PIONEER'

PIONEERING US street photographer Wayne Miller, who served as president of Magnum Photos from 1962-1968, has died aged 94, the agency has announced.

Magnum Photos president Alex Majoli said Miller's legendary images of Chicago 'paved the ground for the rest of us who tried to depict the streets, the real life. He was a pioneer'.

The Chicago-born photographer worked as a member of Edward Steichen's US Navy Combat Photo Unit during the Second World War, and later as associate curator of Steichen's exhibition 'The Family of Man'.

'But, arguably, his career-defining work was made in Chicago's South Side, where

he covered the social, cultural and economic manifestations of the greatest internal migration in American history that saw thousands of black American families arriving in Chicago on a weekly basis,' adds Magnum in a statement posted on its website.

Miller, who would often turn his lens on his own family, was once asked about his artistic ambition. He replied: 'To photograph mankind and explain man to man.'

Magnum adds: 'He certainly did both, and did so at the absolute highest level.'

Wayne Miller joined Magnum in 1958.

He is survived by his wife Joan, four children, nine grandchildren and a great grandchild.

CANON 'PRO' DAY AT LCE SOUTHAMPTON

ENTHUSIASTS will get the chance to try and buy the latest Canon DSLRs, compact system cameras and lenses at an event to be held in Southampton on 20 July.

The Canon Pro In-Store Day, at the LCE store in Southampton, also promises a wide selection of Speedlite flash units.

Visitors will also be able to get their hands on new prime lenses from Samyang.

The event is due to include workshops on macro photography and 'high-speed-flash, water-droplet shooting'.

Experts from Manfrotto and Gitzo will be on hand to offer advice on tripods and monopods.

The free-to-enter event takes place at the LCE Southampton Pro Centre, 11 Civic Centre Road, Southampton SO14 7FJ. Tel: 0238 033 1720.

SNAP SHOTS

● Sony plans to reduce the size and weight of its compact cameras and focus on models with 'higher-powered zoom'. Acknowledging that conditions in the consumer market 'continue to shift rapidly', in a global statement Sony said it will channel resources towards creating value-added products and 'aggressively exploring' fresh applications for imaging technology, with imaging sensors at the core of its business.

● Canon has rolled out its 90 millionth EF lens, production of which began in 1987. Canon says it has stepped up production of EF lenses in recent years to meet demand. It has manufactured 10 million lenses since last August, and 30 million since January 2011. In 2006, Canon had made just 30 million units. The firm has ramped up production at plants across Taiwan, Malaysia and Japan.

New lens alliance between firms

OLYMPUS TO SUPPLY LENS PARTS TO SONY

OLYMPUS is set to supply lens elements and lens units to Sony as part of a £400m tie-up announced last year.

The manufacturer has previously indicated that the alliance, announced in September 2012, would mean the companies working together.

Olympus remains tight-lipped on whether it will supply lens parts for Sony compact system cameras, as well as fixed-lens compacts, after AP sought clarification from Olympus Japan.

A spokesperson said the firm will not disclose such information.

Sony already supplies imaging sensors to Olympus, a collaboration that is set to expand.

Asked whether – in light of restructuring plans announced on 15 May – the alliance will mean the companies working on the development of compact system cameras as well as fixed-lens compacts, the spokesperson said: 'In the imaging business, the mutual parts supply has been partially started between Sony and Olympus... 'The imaging sensor has already started



Will we soon see Olympus lens elements used in Sony system cameras?

to source from Sony to Olympus. And the lens and lens units will start to source from Olympus to Sony.'

AP understands 'lens' to mean lens elements.

Sony's corporate alliance with Olympus makes it the largest shareholder in

Olympus, with 11.46% of voting rights.

Speaking last year, Olympus president Hiroyuki Sasa said the tie-up would give Olympus 'greater business synergy' and aim to achieve 'collaboration in a manner that further improves the competitiveness of the two companies'.

JACOBS BOSS MAKES COMEBACK

THE FORMER boss of collapsed high-street camera chain Jacobs, which closed last year after 73 years, is setting up a second-hand camera business that he hopes to launch online this summer.

Jacobs, a family-run business set up in 1939, shut down all 19 of its stores after it fell into administration on 1 June 2012 amid the harsh economic climate.

The online-only business will be aimed squarely at DSLR users, and called Cherished Camera Company, according to records filed at Companies House.

'We are going to give people a reasonable price for their products and sell for reasonable prices,' said Anthony Jacobs in an interview with AP.

Jacobs said he will be looking to buy and sell 'mid to top-end products', such as

the Canon EOS 5D Mark II and high-end lenses such as a 24mm f/1.4, plus Leica camera gear.

It will not cover compact cameras or compact system cameras, he added.

The outfit will serve the many people he believes 'have equipment, don't use it and just want to turn it into cash'.

He also hopes it will appeal to those looking to save money on new products in an age where the 'fault ratio is so low', owing to today's manufacturing standards.

Jacobs said the price differential in the second-hand camera market is comparable to the new, versus nearly new, price of cars.

Jacobs has already set up a website for the business, which states it will be 'launching soon', and run by staff with 'over 42 years' experience in the photographic



All Jacobs stores closed last year after the chain fell into administration

trade...' The site says it will look to purchase Canon, Nikon and Leica DSLR/rangefinder bodies, lenses and flashguns.

Last summer, administrators blamed the chain's collapse on 'high-street pain' made worse by competition from online retailers and a drop in discretionary spending among consumers amid a 'double-dip recession'.



Do you have a story?

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LEICA TEASES WITH 'MINI M' PLAN

LEICA has revealed plans to announce the 'Mini M' on 11 June, in a teaser published on the firm's website.

The move fuelled speculation over the market Leica plans to target with the Mini M, which it only describes as the 'new Leica family member'.

Leica declined to comment on an online rumour that the camera will feature an APS-C-sized sensor and a fixed zoom lens.

Leica's teaser suggests the Mini M will be

positioned above the £1,500 X2 compact camera – which the company describes as a 'Micro M' – and below the Leica M rangefinder, which costs around £5,100.

Two years ago, bosses hinted at plans to announce a consumer-level CSC. But a year later, they were tight-lipped over any such move.

At photokina 2012, Leica unveiled the M-E model, billed as an entry-level rangefinder.

HOME NEWS PHOTOGRAPHY SPORTS OFFICE BUSINESS LIFESTYLE

All about the Mini "M"

Register now and stay up to date about Leica's new camera



All about the Mini "M"

June 11th, 2013

1931

THE VANISHING DIFFICULTIES of PHOTOGRAPHY

HALF the pleasures of photography are a hobby as the other half are a discipline that can in time be balanced out. Failure to do so can be a disaster, and failure can become a career. Not surprisingly, the hobbyist's equipment is not usually made of the same materials as the professional's, but such as can be greatly overvalued as having been exposed to experience and use.

A good deal of trouble is found in the development and washing stages. Once the negative is in the hands of the developer, the photographer has to be sure that the chemicals are at the proper temperature and that the exposure times are correct. The developer is the "old hands" mentioned. Do not use one that is old, and be concerned with the temperature. If the developer is too hot, the negatives will be overexposed, and the results will be disappointing. The developer is the "old hands" mentioned. Do not use one that is old, and be concerned with the temperature. If the developer is too hot, the negatives will be overexposed, and the results will be disappointing.

When the facts are known, the remedy is generally obvious. Therefore, learn to investigate the facts.

[illegible]

● **Renowned** photographer Annie Leibovitz has beaten 18 candidates to win an award for communication and humanities. The American photographer pocketed €50,000 as winner of the Prince of Asturias Award for Communication and Humanities, a Spanish award dating back to 1981.

● A photographer has chronicled a year in the life of a tree on his iPhone. Mark Hirsch has taken a photograph every day of a bur oak tree in Wisconsin, USA, for a photo diary called *That Tree*. To see the results, visit www.facebook.com/photosofthattree.

● The AOP has extended the entry deadline for its Open Awards – a category that is open to amateur photographers – until 6pm on 14 June. Prizes will be awarded to Best in Show, Public Choice Award, Best Photographer Member, Best Assistant Member and Best Student Member. For details, visit www.the-awards.com.



THIS month sees the debut of a new pinhole camera from Ilford Photo, called the Obscura. Designed to hold 4x5in film or paper, the British-made camera is made of two interlocking sections and carries a focal length of 87mm for 'wideangle images'.

The Obscura kit, priced around £69, includes ten sheets of 4x5in Ilford Delta 100 Professional film, Ilford Multigrade IV RC paper and Harman Direct Positive paper, plus an exposure calculator.

For more details, visit www.harmanexpress.com.

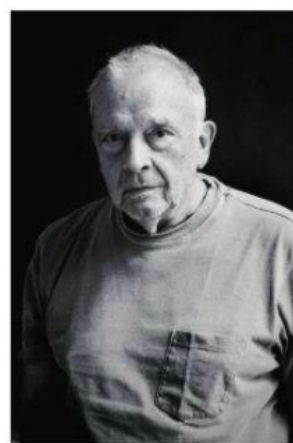
TEN IMAGES captured by six people called David Bailey, plus photos by the legendary photographer himself (pictured), have raised tens of thousands of pounds for Marie Curie Cancer Care.

Images by six 'David Bailey' namesakes, captured using Samsung NX300 cameras, fetched £4,700, following an auction held on eBay.

Those interested in buying the photos were not told which image was captured by the famous photographer before placing a bid.

A never-seen-before David Bailey photo of supermodel Kate Moss was among five other David Bailey prints that together raised another £46,500.

Additional pledges of



£13,000 raised the total to £64,200 at an auction held at the Bulgari Hotel in London.

The event was
by Samsung.

CLUBNEWS

Club news from around the country

STAMFORD CAMERA CLUB

A Lincolshire camera club run by photo-course provider DSLR Learning says it is planning an exhibition to raise money for a Great Ormond Street Hospital project on 20 July. The event is due to take place at Voodoo Lounge, 9a North Street, Stamford, Lincolnshire PE9 1EL. Tel: 01780 765 888. Visit www.facebook.com/DSLRlearning.

TRING & DISTRICT CAMERA CLUB

The club recently held an open evening to attract new members, according to the Hemel Today website. Its next season will kick off on 19 September. Members meet on Thursdays at Temperance Hall, Christchurch Road, Tring, Hertfordshire HP23 4EE. Visit www.tringcameraclub.co.uk.



Do you have a story?

Contact Chris Cheesman
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amateur photographer
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TRIBUTES have been paid to an award-winning photographer who has reportedly died while swimming in Cornwall.

Jacob Cockle, from Penzance, was reported to have got into difficulty while swimming in the Hayle Estuary, according to BBC News online.

People paid tribute via Twitter, including Sue Evans, who wrote: 'RIP Jacob Cockle talented photographer - took some stunning Penzance pics.'

Jacob won the 2009 Digital Camera Photographer of the Year's World in Motion category, which was sponsored by the Telegraph.

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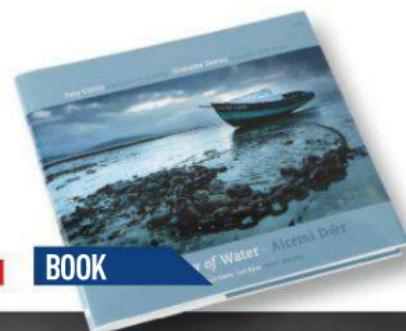
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APReview

The latest photography books, exhibitions and websites. By Jon Stapley



Alchemy of Water

By Tony Curtis, Grahame Davies, Mari Owen and Carl Ryan.
Gomer Press, £19.99, hardback, 96 pages,
ISBN 978-1-84851-372-3

FOUR artists collaborate in a mixture of English and Welsh for this book of photographs and poetry celebrating the ability of water to transform the landscape of Wales. A lot of the photography is exactly what you might expect – atmospherically overcast beaches, silky exposures of flowing rivers – but the execution is of a very high standard. Not everyone might be aware of just how good Wales can look, but Mari Owen and Carl Ryan bring out the country's best qualities. The images are accompanied by short poems – Grahame Smith's in Welsh and those of Tony Curtis in English – but even without the verses there would already have been enough lyricism in the photography. A charming book.



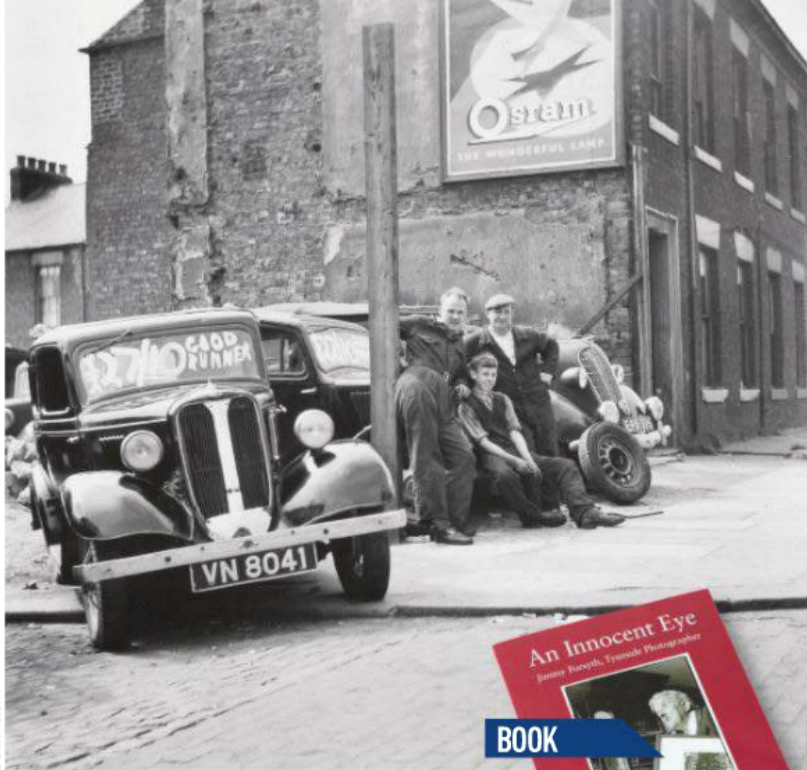
www.macro-photography.eu

THIS site promises 'tips and galleries of macro pictures', and while it does fulfil that brief it does so in a somewhat uninspired way. The letdown really comes from the design, which is drab and feels all rather web 2.0. The macro photography itself is fine – if you guessed you'd see flowers, insects and the odd frozen water droplet then feel free to award yourself ten points for accuracy. The advice is at least solid, and a budding macro photographer could do worse than have a look. However, they could also do a lot better, and that's where the problem lies – it's doing nothing that isn't more accomplished elsewhere.



CONDENSED READING

A round-up of the latest photography books on the market



An Innocent Eye: Jimmy Forsyth, Tyneside Photographer

By Anthony Flowers. Tyne Bridge Publishing, £10, softback, 128 pages, ISBN 978-1-857952-14-8

A TRIBUTE to an award-winning photographer of Newcastle's diminishing working-class culture, this book has been lovingly compiled and crafted by Anthony Flowers to do justice to the photography of Jimmy Forsyth.

One gets the sense that a camera was perhaps not the most frequent of sights for folk on the Tyne. A statistically significant number of the images feature one or more people standing directly in front of the camera, facing forwards with expressions on their faces suggesting that they are less than entirely comfortable with what is happening. Better are the unpopulated shots – Forsyth captures the grimy industrial feel of areas around the Tyne throughout the 1950s, his low-key monochrome shots complementing the dilapidated buildings and detritus-strewn riverbanks.



Deutsche Börse Photography Prize 2013

Until 30 June. The Photographers' Gallery, 16-18 Ramillies Street, London W1F 7LW. Tel: 0207 087 9300. Website: thephotographersgallery.org.uk. Open Mon-Wed, Fri, Sat 10am-6pm, Thurs 10am-8pm, Sun 11.30am-6pm. Admission free.

THE DEUTSCHE Börse Photography Prize's straightforward but challenging brief is to find and reward living artists who have contributed significantly to photography in Europe in the past year. The nominees this year were: Mishka Henner for his images exploring the boundaries of voyeurism; Chris Killip for a series documenting working class Britain through times of socio-political change; Cristina de Middel for her series regarding an ill-fated space programme in Zambia; and Broomberg and Chanarin for their publication 'War Primer 2', a successor to a similar piece by dramatist Bertolt Brecht. Now in its last few weeks, this exhibition is well worth visiting.



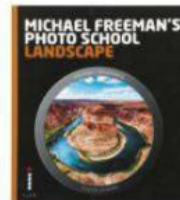
EXHIBITION



● **DOCUMENTARY: DOCUMENTS OF CONTEMPORARY ART** edited by Julian Stallabrass, £15.95 A collection of essays on documentary in photography, this pleasingly thick book is the sort of thing you can really sink your teeth into. A judicious selection of names from all fields ensures a broad range of perspectives (seeing Daido Moriyama and Jean-Paul Sartre stacked next to each other is a treat).



● **MAGLIA ROSA: TRIUMPH AND TRAGEDY AT THE GIRO D'ITALIA** by Herbie Sykes, £25 Herbie Sykes takes readers through 100 years of history of the Giro d'Italia, an annual cycling race held predominantly in Italy. Some good reportage-style photography, often from unknown sources, helps round things out and provides some visual context.



● **MICHAEL FREEMAN'S PHOTO SCHOOL: LANDSCAPE** by Michael Freeman, £17.99 We've been recommending Michael Freeman's books for a long time, and this volume is no exception. Rich with detail, information and tips, it dismantles the intricacies of landscape of photography and allows the reader to hit the ground running.



● **TOUR DE FRANCE 100: A PHOTOGRAPHIC HISTORY OF CYCLING'S MOST ICONIC RACE** by Richard Moore, £30 It seems to be a week for quality books on cycling. Here's another crop of great photography, this time of the considerably more well-known Tour de France. The book is commendable for not donning rose-tinted specs – the Tour de France is presented with its less glamorous moments intact, warts and doping scandals and all.

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LETTER OF THE WEEK

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LESS IS SOMETIMES MORE

It was refreshing to see Andrew Sanderson's *Photo Insight* in AP 1 June. Not all photographs need to be pin-sharp and full of contrast to be attractive; consider the work of the greats, from Fenton to Steichen and Penn. Their work was done on early – usually uncoated – lenses of simple design.

Modern aspherical lenses are triumphs of their designers' skills, but the clinical results they produce may be inappropriate in pictorial photography. Here, technical perfection can be obtrusive enough to obscure the real message.

Peter McKenzie, Northumberland

A remarkable and very true observation – Damien Demolder, Editor

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'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur.photographer@ipcmedia.com

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Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

LUCKY TO HAVE A LOCAL

I read AP 25 May as far as page 14 before an overwhelming sense of envy led me to write to you.

It all started with the news article reporting on the relaunched Jessops store in Bath. I think it is wonderful that this chain has had new life poured into it, and I hope it becomes a commercial success. In the report, Michael Pritchard, director general of the RPS, is quoted as saying: '[Jessops'] return, alongside several independent camera shops in the city, will provide photographers and the public with more choice of equipment and related photographic services.'

I read this, had a small grumble to my husband, and read on. Then, on your *Letters* page, Peter Ho's correspondence contained the phrase, 'was sufficient deterrent to

stop me rushing out to my wonderful local camera shop (Chiswick Cameras)'.

As someone who lives on the outskirts of Leicester – once the home of both Jessops and Jacobs – I am filled with envy for the residents of Bath and Chiswick. To my knowledge, we have no specialist camera shops in Leicester, nor in the locality, although we do have John Lewis and Curry's. A trip to any camera shop must be a planned event! I could drive some 35 miles to Nottingham to visit London Camera Exchange, or catch a train to Birmingham to visit Jessops, among others, or perhaps travel east as there may be one or two small shops in Lincolnshire – need I go on?

I would love to handle an Olympus Pen E-PL5, or see the difference between the Sony Cyber-shot DSC-RX100, Fujifilm X20 and Pentax Ricoh GR. I can only

reiterate what I have read so many times in your publication: use your local store or lose it. I may have to treat myself to a day out in Norwich (Wex), or one of those northern cities (Wilkinson). Or perhaps you could enlighten me of a closer gem, as yet unknown to me?

Jayne Pochin, Leicestershire

There are also LCE stores in Derby and Lincoln, but that still means a trip out. These days dealers do not carry masses of brands, so somewhere like WEX seems the best bet. I'd still ring ahead to make sure what you want is available.

The Olympus website and those of other manufacturers have a 'where to buy' page. You might find a smaller store near you, but in the main it's the chains and bigger names that will be listed – **Rob Selvey, AP area manager, Midlands and North**

COSTS, BENEFITS - ANALYSE

I would like to comment regarding Ray Sergeant's letter of the week (AP 25 May). I've been using film cameras for 30 years, and a 4-million-pixel Canon PowerShot G2 that I bought second-hand for five years.

I agree that in terms of value for money, digital camera systems are better value than film cameras were at the time they were new. But the production methods for all goods have changed so dramatically over that time that the comparison may be an unfair one. Also, I recall a discussion in AP some time ago about the additional costs associated with digital photography: a computer is probably essential and may need to have a high specification and storage capacity; a printer would also be useful. As we all know, upgrades of digital cameras and computers are launched with great frequency, making the technology expensive to keep up with, should one wish to.

In terms of photography it is, of course, the output rather than the equipment that matters, as AP keeps reminding us. Here, I'd say that the superiority of digital is less pronounced and mainly to do with zoom, speed and convenience. I recently had photos printed from film by a dealer in Dublin, who is very experienced in both film and digital. As he told me: 'They don't get any better.'

Joe O'Rourke, Ireland

THE PRICE OF SUCCESS

I think that the name *Amateur Photographer* is now a misnomer – it should be *Expensive Camera User and Photoshop Expert*. I say this because recently, all the competition entries appear to be taken with cameras way out of the 'amateur' league, which are then manipulated to become avatars of reality. What about the real amateurs with our compact 4-million-pixel cameras who cannot afford kit costing thousands of pounds?

For instance, in the feature on the Landscape Photographer of the Year in AP 25 May, David Baker's 'The New Forest' image was taken on a Canon EOS 5D Mark II costing £1,000-plus. 'Condemned' was





© BRUCE JONES

This shot won APOY R3. The Olympus E-600 used will have cost under £350

taken on a Canon EOS-1Ds Mark III costing over £1,000 for the body alone. So my little Canon PowerShot A85 bought for £100 years ago has no chance. How about a competition for compact cameras costing less than £100, with minimal Photoshop manipulation? **David Manser, Wiltshire**

As ever, good photography isn't about the camera, but the photographer and what the camera is made to do. We don't pick our winners based on the cost of the camera, and actually the Take A View Landscape Photographer of the

Year competition you refer to isn't AP's, and is open to professionals as well as amateurs. If you look at our Animal Kingdom round of APOY in the same issue, you'll see that first prize went to a man who used an Olympus E-600 to take the picture – a camera that shouldn't cost more than £250. Second prize went to a chap who uses a Canon EOS 550D, and that is not too expensive either. Good pictures win competitions, not good cameras – Damien Demolder, Editor

IN NEED OF HELP

Of course, it is the archer not the arrow (*Letters*, AP 1 June), but how sad for the archer mentioned. The very form of the question, 'What megapixel camera took those photos?', seems to indicate a lack of understanding of what a megapixel is. I hope that instead of binning what could well have been a usable camera, the shop assistant helped this customer to understand what went wrong and how to put it right. This would show the benefits offered by the high street as opposed to online shops, and we would have increased the skills of this photographer. **Ian Slater, London E4**



BOTH IMAGES © ANDREW STEFANOWSKI

A SHIFT IN TECHNIQUE

I read Tom Mackie's article on photographing architectural compositions (AP 18 May) with great interest. There were a number of points I shall bear in mind when my wife 'persuades' me to visit yet another National Trust property. However, taking on board the point Eric Begbie makes in his letter in AP 11 May, regarding modern sensors and how they offer more than enough megapixels, may I suggest yet another way of photographing buildings so they do not appear to be falling backwards?

The technique is to simply use a wideangle lens and keep the camera back as vertical as possible. This will result in the building appearing in the upper part of the picture, but the benefit is that the verticals will be more parallel. Any extra foreground will add more interest to the picture, or can

simply be cropped out if not needed.

I have included a couple of photos to illustrate the point (above), taken with a Ricoh GR Digital II and supplementary lens, giving a 21mm equivalent focal length, but the effect is noticeable from moderate wideangles, too. I suppose that this is not dissimilar to the idea of a shift lens, but using a peripheral part of the image rather than actually shifting the lens. Yet given that the emphasis is on keeping the plane of the sensor parallel to the object being photographed, I like to call it my 'Schein without the pflug' principle. Any takers?

Andrew Stefanowski, via email

That's the cheap man's 'tilt-and-shift' lens I still carry with me – Damien Demolder, Editor

BACK CHAT

AP reader Dean Mallam reflects on the jury's revealing comments in the Sony World Photography Awards

AN INTERNATIONAL jury has spoken – and their findings revealed in April have created more than polite chatter among photographers in the four entry categories.

After scrutinising 54,000 submissions, covering two days of shortlisting and another two for roundtable final discussions, the winners of the Sony World Photography Awards emerged, backed by a telltale comment from the jury chair, who said: 'So many photographs are made for so many reasons, and so often the simplest are the most powerful.'

There was no secret in the fact that judges were looking beyond those images that followed trends and were focused on the extraordinary. One judge admitted: 'It's best to create a trend than follow one. What is most successful is unique and different from the mainstream.'

Trends given the quick thumbs-down included heavy use of colour and saturated techniques that did not impress the panels. Neither did the use of high contrast in still life and architecture, with the clear indication that post-production work counted against entrants. Many travel and landscape images were eliminated for oversaturation. In contrast, black & white photography appeared to make a comeback with more than 30 chosen for the final shortlist.

Do these considered views now put a jury's cat among the photographers' pigeons by making people stop to think more about direction and expression? Many professionals look to manipulation of some sort almost as second nature, which may be accepted widely in everyday work but clearly not always in competition terms. Copycat techniques also mask fresh talent, but making the breakthrough to something with standout appeal takes talent and more than a large dose of courage. Entering competitions is one thing; making headway in a crowded profession by being different is something else.

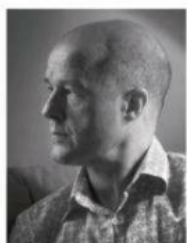
Overlooking the basics can be costly, it seems. While many recognise that photographic style is as personal as handwriting, the emergence of trends in image making does influence those who are content to follow. One judge emphasised the value of character: 'There are certain pictures where you feel the personality of the photographer. It should be as distinctive as recognising someone's voice the moment you pick up the phone.' Work delivered with clear, distinctive messages and possessing strong conceptual ideas stood out most to jury members, which prompted another judge to comment: 'I understood what they were trying to say. One per cent of photographers really manage that.'

So, how much of this opinion will affect future images? The answers may not emerge for some time, but you can bet voices offering mixed views are set to run loud and far before calm is restored in some quarters where the mottos of 'Keep it simple' and 'Be original' have to gain fresh acceptance. Apparently, adjusting to old thinking is not something you can do with software.

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PHOTO INSIGHT

Andrew Sanderson uses this picture of a teasel to explain how photographic opportunities can be found all around us if we take the time to look



ANDREW SANDERSON

A renowned photographer, tutor, author and Ilford Master Printer, Andrew Sanderson offers practical tips on working with film and traditional darkroom techniques

THIS image of a teasel is from a series that I took when I was working on my book *Home Photography: Inspiration on your Doorstep*. The book focuses on how to turn subjects that can usually be found around your own home into creative and beautiful photographs. As well as the teasel shown in this image, I have also created photos using tomato stalks, jasmine stems and the shadows of flowers falling through a window. I picked the teasel from a garden near my home, so it was the perfect subject to add to the book.

The photograph shown here was taken against a white wall at my house and lit with a fairly straightforward lighting set-up of one 1,000W tungsten lamp. It was shot on Polaroid Type 55 film. This emulsion gave a proof print and a 5x4in negative. Unfortunately, it is no longer available and old stocks of it are fetching high prices on sites such as eBay. A quick internet search shows the film up for grabs for £115 for 20 sheets, plus more than £20 postage, so it is expensive.

I used a 5x4in reducing back on my 5x7in De Vere Devon monorail large-format camera with a Schneider Symmar-S 180mm f/5.6 lens. You can still buy both of these items on sites such as eBay, although you may have to spend a pretty penny on them in order to replicate this look. As always, we recommend that you buy from a reputable dealer if you buy second-hand items like this.

A lot of my flower, plant and still-life images have been shot using this De Vere Devon monorail and Schneider Symmar-S 180mm f/5.6 camera and lens combination. The De Vere allows a lot of control and I can get in really close if I need to for the composition I want.

I gathered a few of these dried teasels from the overgrown garden near my home and photographed them in a number of different ways over a few months. By the time I came to create this composition, the flower had dried out, as you can see. Teasels (or *Dipsacus* as it is also known) are easily identified by their prickly stem and leaves, and the purple, dark pink or lavender flowers that form a head on the end of the stem. This particular one appealed to me because of the combination of straight lines and curves. The contrast of the flower and the thorns is also nice, especially in almost silhouette as shown here. It is a good idea to look for these contrasts of shapes and angles, as well as colours, in any photography you create.

I positioned the vertical line off-centre and turned the teasel so that it would show the slight curve of the stem bisecting the vertical. This made the dried leaf stick out to the left. I composed the rest of the image so that the leaf occupied the bottom left of the picture and used it to balance the head in the top right.

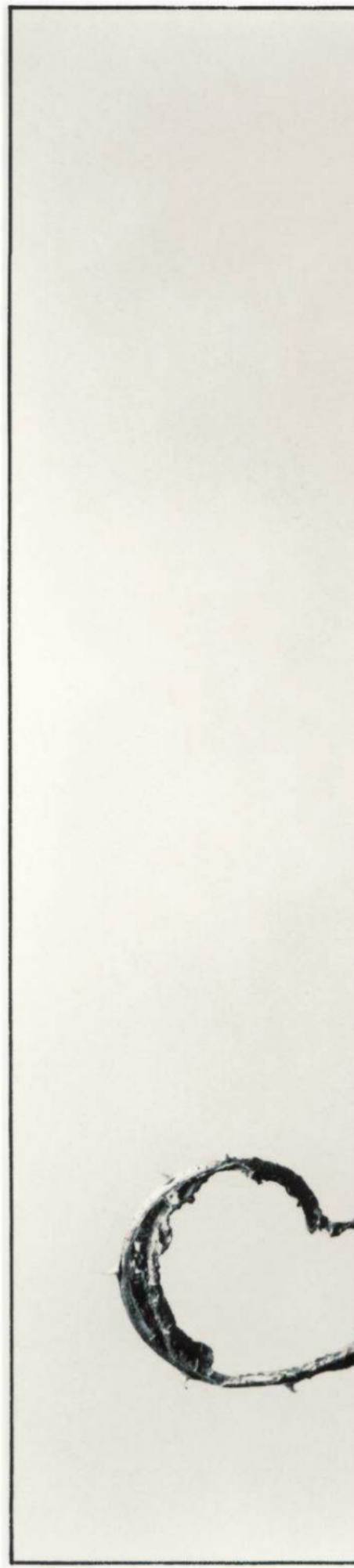
As with all still-life compositions, you can make sure you have the subject framed exactly as you want before hitting the shutter, which means it's perfectly suited to film photography. Your subject will not move unless you want it to, so you can take as much time as you need. The Polaroid sheets I shot this with provided a proof, which again was perfect for making sure my composition was spot-on in case I wanted to tweak something and retake the photo.

When I printed my composition, I produced a full print with tones throughout the range. Afterwards, I gave it a slight treatment in sepia bleach. I discussed my sepia process in my last *Photo Insight*



If you would like to read more about paper negatives, Andrew's book *Paper Negative Photography* is available from www.blurb.com, price £15

© ANDREW SANDERSON





‘When I printed my composition, I produced a full print with tones throughout the range’

of the cow in the clearing (AP 1 June), although this process can vary, depending on the look you want to create. For this image, I washed the print and placed it in a tray of bleach for 1–2mins until much of the image had faded. I rinsed the image for about 3mins to stop the bleach and then placed the print into the sepia toning mix. The image then started to reappear. I removed the print from the toner tray once it had reached the desired look, and then rinsed, washed and dried it to produce this beautiful sepia-toned photograph. I followed this with an aged, weakened sepia bath, which gave the distinctive colour split and kept the highlights pale, as in a lith print.

For those of you unfamiliar with them, lith prints use standard black & white photographic paper with lithographic developer to produce a print with dark shadows and soft, bright highlights. Tones, colours and subtle hues different from standard black & white printing can be achieved.

The bleaching effect of the aged toner lightened and reduced the uneven tones of the wall behind the teasel and made the graphic shape of the teasel stand out even more. **AP**

Andrew Sanderson was talking to Debbi Allen

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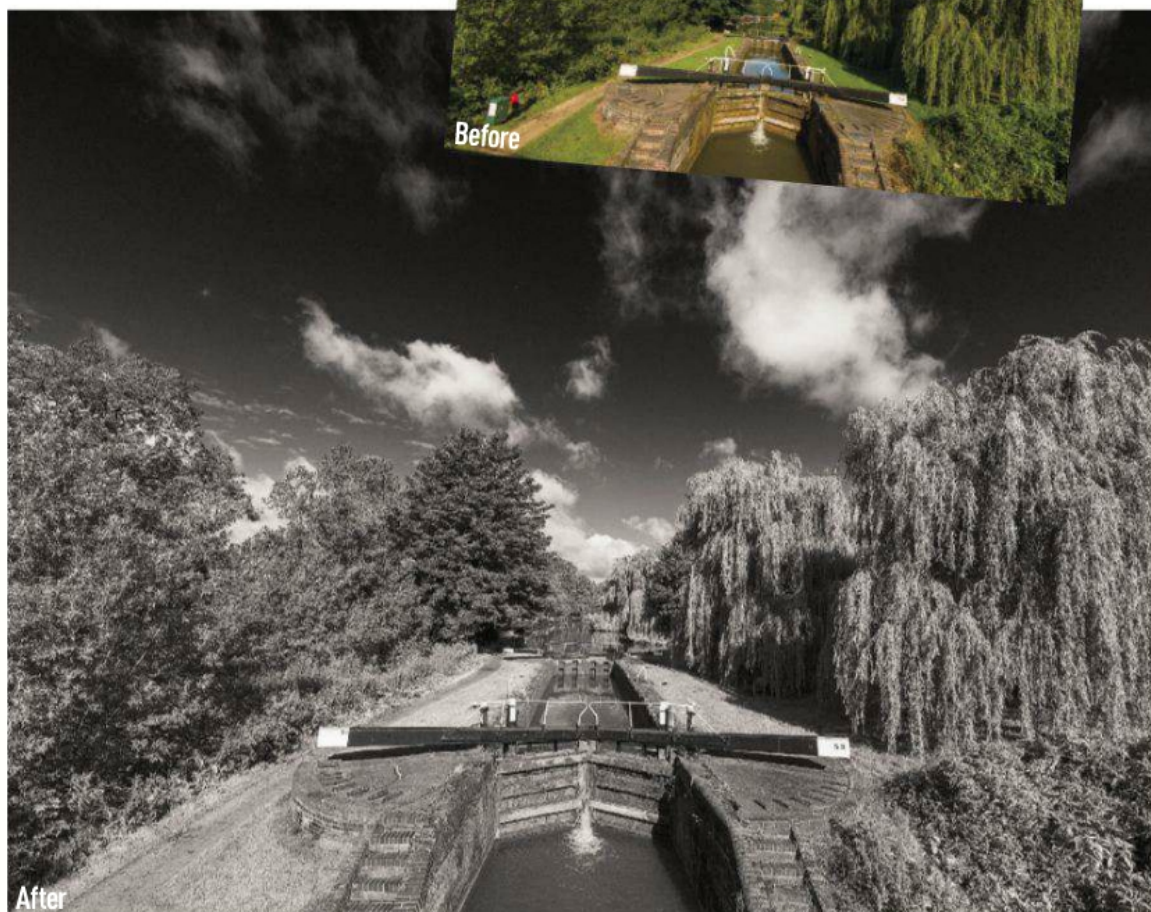
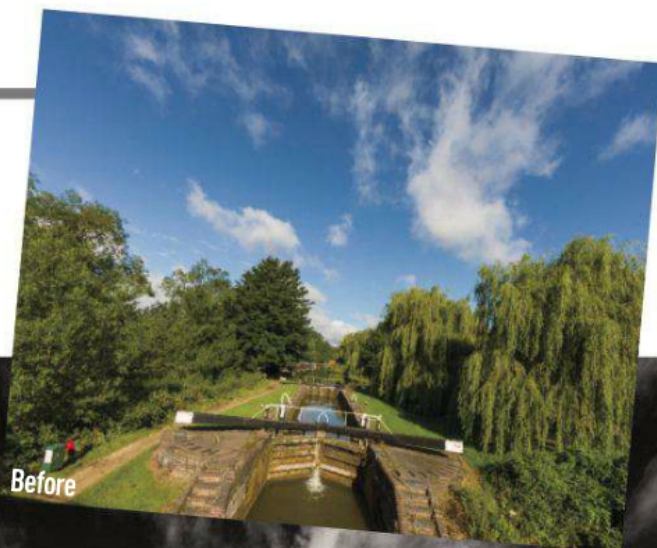


MARTIN EVENING

Martin Evening is a London-based advertising photographer and noted expert in both photography and digital imaging. As a successful photographer, Martin is well known in London for his fashion and beauty work, for which he has won several awards. In 2008, he was inducted into the NAPP Photoshop Hall of Fame.

Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of Pixel Genius, a software design company producing automated production and creative plug-ins for Photoshop.

His recent books include *The Adobe Photoshop Lightroom 4 Book*, *Adobe Photoshop CS6 for Photographers*, as well as the *Adobe Photoshop for Photographers: The Ultimate Workshop* series, which he co-wrote with Jeff Schewe.



Martin Evening's Retoucher's Guide

Photoshop specialist **Martin Evening** explains how to create a high-contrast black & white image

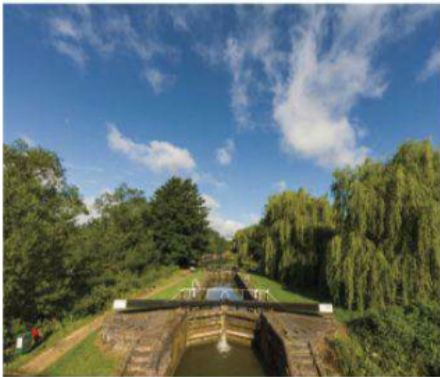
WORKING on the computer, it is possible to edit a colour image post-capture and use the software to determine the best way to convert the colour data into black & white. There are several ways in which this can be done, such as at the raw-editing stage using Camera Raw or Lightroom, or in Photoshop using the Channel Mixer tool. However, a black & white adjustment layer is much easier to work with, and

more or less preserves the exposure balance in the image as the individual sliders are adjusted.

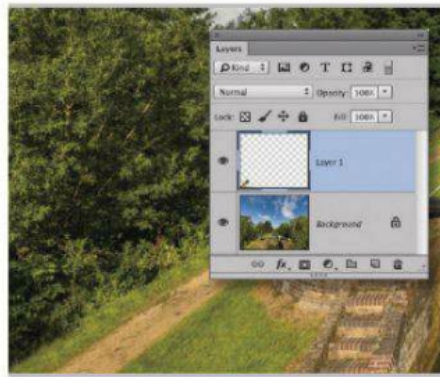
Extreme adjustments, like the one shown here, can be tricky to pull off successfully. Whenever the blues and cyans are darkened (with the aim of creating greater contrast in the sky), there are two main problems that arise. One is the issue of noise. The blue channel is always the noisiest, and as the contrast

in this channel is increased, it may cause the noise to become more apparent. This will be down to the quality of the original capture and whether or not the image was correctly exposed.

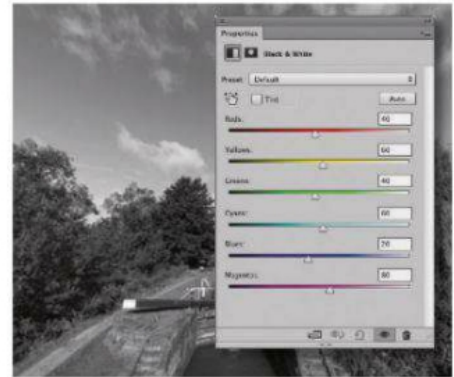
The other thing to watch out for is boundaries between areas where colours sharply differ. In this example, one would have to check the edge between the green trees and blue sky. If a black & white adjustment is pushed to extremes, artefacts may sometimes become visible. If this happens, it is best to back off slightly and apply a less extreme form of adjustment.



1 The Before image (see left) was photographed early in the day to make the most of the summer morning light, and captured in colour as a raw image. I applied a few minor corrections in the Lightroom Develop module before opening the file in Photoshop.



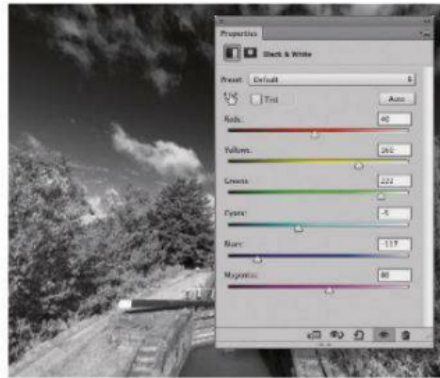
2 I didn't think the litter bins in the bottom-left corner looked that attractive, so the first step was to create an empty new layer above the Background layer and use a combination of the Clone Stamp tool and Spot Healing Brush to remove these from the scene.



3 I then went to the Adjustment Layer menu at the bottom of the Layers panel and chose to add a Black & White adjustment layer. This added a new adjustment layer and, as can be seen in the Properties panel, applied a Default Black & White conversion.



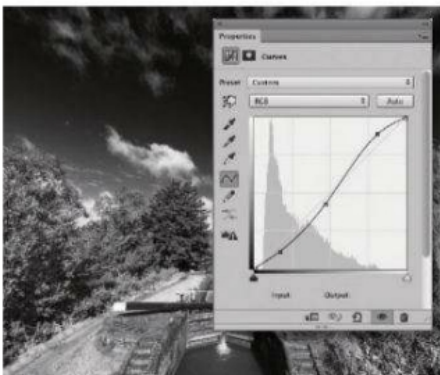
4 To start with, I wanted to darken the blue sky and add more contrast to the clouds. One way to do this is to select the Target Adjustment tool (the Hand icon in the Properties panel) and click and drag to auto-select the most appropriate colour slider and lighten or darken those particular tones. In this case it targeted the Blues slider.



5 Most colours are best adjusted using a combination of two sliders, so in the previous step it was actually necessary to adjust both the Blues and Cyans sliders to obtain the most suitable sky-darkening adjustment. Similarly, it was best here to manually adjust the Yellows and Greens sliders to lighten the grass and trees.



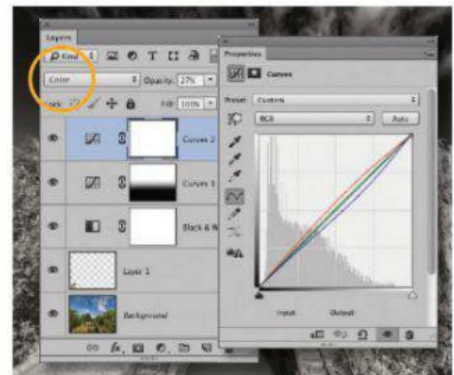
6 I then adjusted the Reds and Magentas sliders, setting these to negative values to darken the canal path and stones. The good thing about working with a Black & White adjustment layer is that unlike a conversion using the Channel Mixer, whatever edits are applied will mostly result in an image where there will be no need to apply any further compensatory tone adjustments.



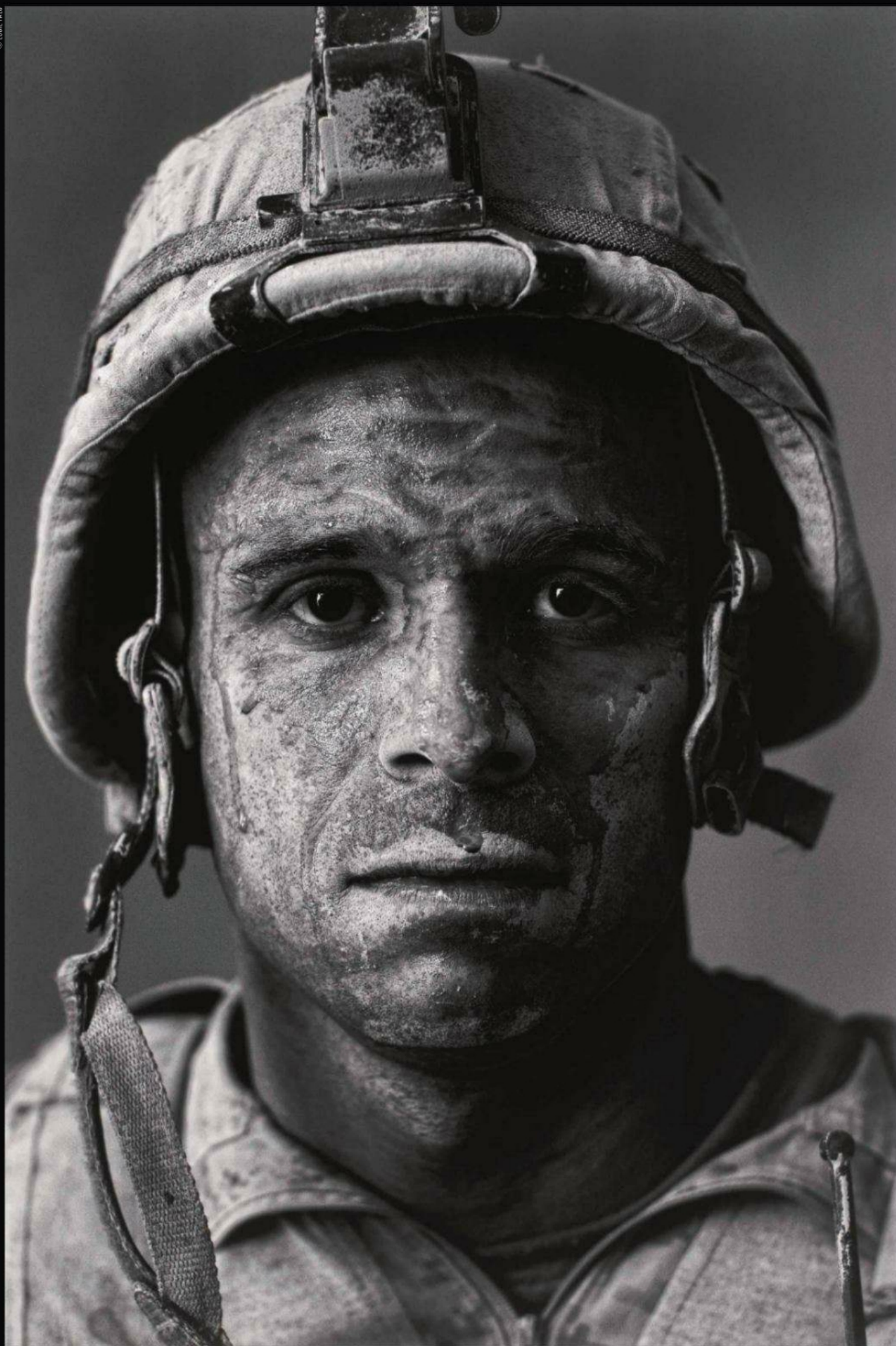
7 I did want to increase the contrast in the sky, though. To do this, I added a Curves adjustment layer above the Black & White layer and applied the steepening curve shape shown in the Properties panel.



8 However, I didn't want this Curves adjustment to be applied to the whole image, just the sky. I therefore selected the Curves adjustment layer mask, selected the Gradient tool and, in linear mode with black as the foreground colour and white as the background colour, dragged from the centre of the image upwards to fade the adjustment from the middle downwards.



9 Finally, I added another Curves adjustment layer. Here, I set the layer blend mode to Color and edited the individual RGB curve channels to create a split-tone colouring effect. The Curves view here in the Properties panel shows the shapes applied to the individual curves.





Left: 'Attack – Eastern Front WWII', 1941, by Dmitri Baltermants

The order of war

Anne Wilkes Tucker, curator of photographs at the Museum of Fine Arts in the USA, discusses the crucial and malleable role photography plays in the theatre of war. She talks to **Oliver Atwell**

IMAGES of conflict are the currency of a vast proportion of our contemporary media landscape. Our newspapers and TV screens are awash with ever-shifting montages of war and famine, but without the demand there would be no supply. So, why do we desire such images at all? What is it that we hope to learn from the vivid images of the Japanese attacks on Pearl Harbor, or Mathew B Brady's carefully crafted portrait of Major-General Joseph Hooker?

In the introduction to her groundbreaking book *War/Photography: Images of Armed Conflict and Its Aftermath*, Anne Wilkes Tucker, curator of photographs at the Museum of Fine Arts, Houston (MFAH), in Texas, proposes that the images captured by photographers had, and still have, value for countless reasons. These include instruction, keepsake, historical

Left: US Machine Gunny Sergeant Carlos 'OJ' Orjuela, age 31, Garmsir District, Helmand Province, Afghanistan, 2008, by Louie Palu

marker, publicity, reconnaissance, criminal evidence and, crucially, acting as a catalyst to further inquiry and understanding of armed conflicts and their aftermaths. In the history of war photography, none of these rationalisations takes precedence over the other. All are equally viable reasons for the existence of war photography. With this in mind, can a certain structure and order begin to be identified within the maddening torrent of images that periods of conflict can produce? Navigating your way through *War/Photography* (the result of more than a decade's worth of research between Tucker and Will Michels, the MFAH's collections photographer), a clear answer is identified.

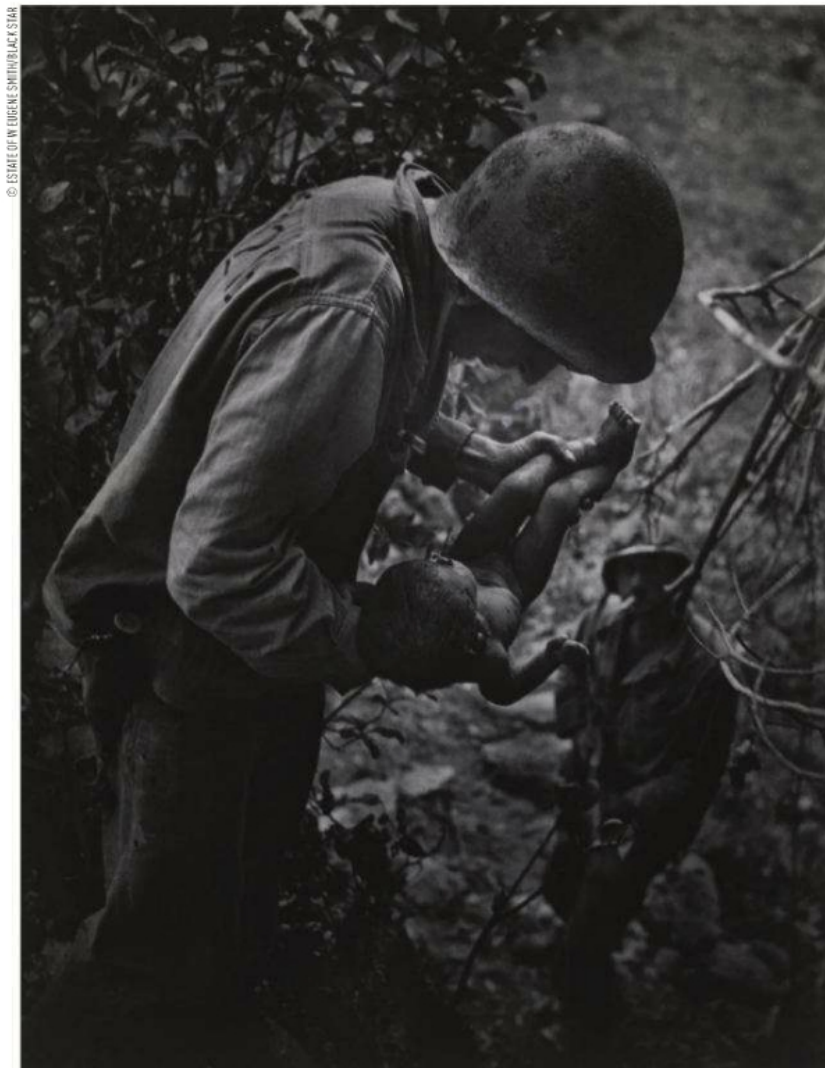
'When Michels and I entered into the initial period of research, we decided not to start with a premise,' says Tucker. 'All we could do was dig into the archives of the

Imperial War Museum and start looking. We looked at anything and everything. Then we'd get together over dinner and discuss the images we remembered. Out of the several thousand that we looked at, a handful stayed with us well beyond our initial investigations. The next stage was to make a list, get some photographic reproductions and put them on the walls at home.'

What the images revealed was a surprise to both Tucker and Michels. So many things have changed about both war and photography (equipment, distance, geographical location), but what their research – and ultimately their book – unveiled is that many themes are consistent throughout all wars, both big and small.

'If you look through the photography that was produced during the Second World War, and then later Iraq, you'll begin to spot certain visual tropes reoccurring,' says Tucker. 'Some of them are obvious, such as the mother or wife grieving at a graveside, the battlefield dead or medical procedures. Others are not so obvious. When you look through Roger Fenton's images of the Crimean War, half of





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THE BEAUTY OF DESTRUCTION

A CRITICISM that is often levelled against war photography has much to do with how we perceive the ethics of the medium. How acceptable is it to photograph a person's suffering and aestheticise it? Some would say that a beautiful image detracts from the subject and becomes more about the form. In fact, the cultural critic Mieke Bal condemned the practice with her assertion that beauty distracts and, in worse cases, gives pleasure – 'a pleasure that is parasitical on the pain of others'. However, Tucker feels differently.

'If you want your images to have an impact, you better understand how to make an engaging image,' says Tucker. 'No one is going to remember a dull picture. A well-composed and beautiful image will stay in the mind long after you've looked at it. If you want your

image reproduced long after people stop worrying about a particular war, you have to create a push-pull effect. The subject matter pushes you away, but the aesthetics pull you in.'

Tucker is also keen to address the criticism of photographing the victims of war. She shares similar feelings with the art critic David Levi Strauss, who said, 'There are inherent problems with representing the pain of others, but does that mean we should no longer attempt such representations?'

Tucker adds: 'People who complain about so-called war pornography are being a little naïve. Let's say we don't have images of the victims of war. That means we have no images of the Holocaust to learn from and no images of Charles Taylor's war crimes to use in his trial. If we lose all that, we lose a whole lot more.'

➡ them seem to feature guys standing next to their horses. Move forward some years to the Second World War and we have soldiers standing next to their Jeeps. These days we see young guys standing with one leg up on the Humvee.'

It's with this in mind that *War/Photography's* chapters are arranged under headings such as Recruitment and Embarkation, Training, The Wait, Aftermath, Leisure Time and Portraits. *War/Photography* helps us to understand that, in many ways, war never changes. Despite the suffering and carnage such events inflict upon a society, war, at the very least, possesses some degree of identifiable structure. The challenge for photographers is to take those worn themes and create a fresh perspective.

WAR AND PHOTOGRAPHY

The relationship between war and photography had its genesis in the dusty, heat-inflected battlefields of the Mexican-American War, a conflict that ran from 1846-1848 and saw, among other things, the US seizing control of the previously Mexican-occupied state of Texas. The earliest war photographers – the first of whom was an anonymous American photographer – had no real platform for their images. Newspapers were still relying

on wood engravings. Instead, photographers produced images in order to put together photo albums that they would then sell to the public back home.

However, war photographers were limited by their equipment's inability to document the facts, causes and experience of conflict. It was some years before photography became a portable medium and, as a result, photographers were forced to take some inventive measures. The daguerreotype and calotype required lengthy preparations of materials prior to exposure followed by a cumbersome development process. The consequence was that photographers were unable to capture the rapid action and urgency of conflict.

'What is so interesting about the earliest war photographers, such as Timothy H O'Sullivan and John McCosh, is that they were attempting to take photographs of things that hadn't been photographed before,' says Tucker. 'They had nothing solid to draw from because there was no collective memory of photographic imagery yet. All they had were historic paintings of generals dying heroic deaths or representations of conflict. But interestingly, photographers such as Felice Beato and O'Sullivan both took photographs of the battlefield dead, and it's highly unlikely



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Far left: W Eugene Smith's photograph of a dying infant found by American soldiers in Saipan, 1944

Below: Henri Huet took this image of an American paratrooper killed in action being lifted into an evacuation helicopter, Vietnam, 1966

Right: This image by Philip Jones Griffiths shows a boy called a 'little tiger' for killing two 'Vietcong women cadre' – his mother and teacher, it was rumoured, 1968



that either saw the other's work.'

The reason for this synchronicity lies in the photographic equipment's limitations. As a result of the cumbersome nature of cameras, photographers of the time were forced to fit their imagery into one of three categories: portraiture (the most common); set-up shots; and the aftermath of war (including the dead, the wounded, destruction of property and prisoners of war).

'Every photographer had to ask themselves, "What can I shoot and how can I get it?"' explains Tucker. 'There are those photographers who go towards the bullet and those who stay away. Going towards the bullet was not an option for 19th century photographers.'

It was in 1888 that photography became a more accessible and portable medium. It was then that Kodak released its first commercially successful 'box' camera for roll film. In brightly lit scenes the camera was able to produce snapshots – a function that was further improved in later models

by the introduction of flash, and shutter and aperture adjustment.

'We can look at the advances of camera technology and the advances in publishing at the same time,' says Tucker. 'You have the public's insatiable appetite of stereographic imagery and Mathew B Brady's fascinating Civil War images, which were finally able to bring the heat of battle to the public.'

'You also get the invention of halftone printing at the same time as the snapshot and movie camera. The first halftone-printed photograph appeared in 1873. Just after that period we find the English photojournalist Jimmy Hare wowing the public with his numerous photographic publications about the First World War. There's the first appearance of the portable Leica and Graflex cameras, both of which were hugely significant moments in photography. The cameras were lighter and it meant that photographers could focus on more than just the aftermath of war. Plus they didn't have to stage scenes, as they could actually be there

Far left: 'The Shirt of the Emperor, Worn during His Execution, Mexico', 1867, by Francois Aubert

to witness it in the moment.'

The relationship between publishing and photography took a significant turn in the 1920s and '30s with the invention of fast-drying ink. Picture magazines began to appear, which was a medium that became the primary means for the distribution of images of the Second World War.

As time moved on, the public were finding themselves consuming imagery in different ways. Wars fought in Vietnam and later Iraq seemed to carry their own set of rules about how imagery was being consumed. War photography has continued to grow and branch off into new ways.

THEN AND NOW

During the Vietnam War, sales of TVs rocketed. Photography was forced either to fight its corner or adapt to this new method of reportage. However, as Tucker points out, photography still produced the kind of imagery that in just one frame could communicate a global message.

© THOMAS HOEPLER/MAGNUM PHOTOS



Right: British Marines surrender to Argentinian troops in Malvinas/Falklands, 1982, by Rafael Wollmann

➔ 'You have to remember that the 1960s and '70s gave us images such as Malcolm Browne's photograph of Thich Quang Duc, the burning monk,' says Tucker. 'Eddie Adams shot his image of General Loan executing a Vietcong suspect (see below right), while Huynh Cong Ut (or Nick Ut) took his Pulitzer Prize-winning image of children fleeing a napalm strike. These are all images that have entered into the annals of history and into the collective unconscious. Everybody talks about the television coming into the living room, but you don't remember television scenes like you remember the still photograph. Still images log in your brain in a different way – they linger.'

Now images of conflict would be near impossible to control. The rise of smartphones and social media has completely altered the way we consume imagery. In her essay *Media Coverage and Dissemination*, MFAH curatorial assistant Natalie Zelt points out that 'through the widespread technological advancements of the 21st century, the distribution and consumption of images has collapsed into a single step'. Photographers must now adapt to this new media landscape.

'Photographers didn't have to write captions before,' says Tucker. 'Now they're expected to take the picture, upload it, link it and caption it. This all happens in real time and they have to meet stringent deadlines. It's making a huge difference to media output.'

Add to this the fact that photojournalists have to compete with so-called citizen journalists who can circulate images in an instant with their smartphones and it makes the future of war photography very uncertain.

Above: Thomas Hoepler's image of a US Marine drill sergeant delivering a severe reprimand to a recruit, Parris Island, South Carolina, 1970

LOOKING AND SEEING

War photography cannot, and should not, be a medium of incontrovertibility. War photography provides as many questions as it does answers. According to Tucker, when we view an image we must ask ourselves, Who made the picture? From what point of view? When and where? What is the purported subject? What thoughts and feelings does it evoke? The fact is our interpretation of an image is affected by our own political, religious, cultural and personal expectations. We find what we search for, or, as the psychologist Wendell Johnson suggests, 'What we look at is not what we see.'

One of the most interesting experiences

that Tucker had when putting together the *War/Photography* project was to listen to people in the military talk about Associated Press photographer Eddie Adams' 1968 image of General Loan executing a Vietcong suspect. Adams' image roused national anger in the US and became an iconic image for the crowds who lamented the US's occupation of Vietnam.

'Talking to the guys in the military actually helped to completely turn my opinion around on the subject of Eddie Adams' image,' says Tucker. 'It's rare that we hear the real story behind an image. They told me that General Loan did exactly what he had to do. The fact is there was no front line,

Right: Eddie Adams' image of Police Commander Nguyen Ngoc Loan killing Vietcong operative Nguyen Van Lem, 1968



© ASSOCIATED PRESS



there were no safe places to send prisoners and there were executions going on like that all over Saigon at that time. Add to that the fact that the prisoner was responsible for the death of the family of one of Loan's friends and you begin to get some perspective. But despite the truth, people still saw what they wanted to see.'

darkroom. Photographers have always adjusted with their images. If photographers aren't being accused of adjusting their images, they're being accused of setting them up. It's like the myth that Joe Rosenthal constructed with his image 'Old Glory Goes Up on Mount Suribachi' (1945). You can't kill that story.'

PRODUCING THE BOOK

There's an apt quote from the author Thomas Mann where he suggests that it is possible for a book to become more ambitious than its author. It's a quote Tucker has clearly lodged in her mind when discussing *War/Photography*.



War/Photography: Images of Armed Conflict and Its Aftermath, by Anne Wilkes Tucker et al, is published by Yale University Press, price £60, as a 604-page hardback edition, ISBN 978-0-300177-38-1

Below: Women aircraft workers finishing transparent bomber noses for fighter and reconnaissance planes at Douglas Aircraft Company's plant in Long Beach, California, 1942. Picture by Alfred Palmer



'When myself and the team started out, we had no intention of producing a 600-page book,' she says. 'We thought it would be 400 pages or just under. As the book took shape, more and more divisions came up and it kept growing.'

Tucker quickly realised that if that book were reduced in size, then it would read like a series of war photography's greatest hits.

'If we began taking things out, we would have lost so much,' she says. 'We would have no snapshots or anonymous photographers, for example. We wanted to open the discussion. In fact, despite its size, we firmly believe this book is the beginning of something. Once people get their heads around it, then they are free to take it somewhere else.'

By Tucker's own admission, working on the book has had one rather unexpected and unintended consequence.

'I really can't stomach violence any more,' says Tucker. 'I was watching a violent movie the other day and I had to get up and run out of the room. It's like some mild case of post-traumatic stress disorder. It's affected many of us who worked on the book. There were a lot of sleepless nights. But there is humour in the book, too. One of my favourite images shows a soldier using his gas mask to protect his eyes while he's chopping onions.'

War/Photography succeeds because of its commitment to showing the total experience of war. Despite the carnage that surrounds them, these soldiers are still human. They continue to lead their lives. Not only does it help us understand the people who wage a perpetuate war, but it also helps us understand ourselves a little more. **AP**

Photography has for a long time been employed as a political tool. Visual imagery, handled in the right way, can become a powerful and undying symbol. Often, images can become slaves to the text that annotates them. As Susan Sontag said in her book *Regarding the Pain of Others*, 'All photographs wait to be explained or falsified by their captions.'

'The importance of the interaction between images and their captions is total,' says Tucker. 'There are numerous examples throughout history that show how our interpretation of an image is influenced by the words that accompany it. Take, for example, the image of the attack on Pearl Harbor taken by an unknown photographer in 1941. I've read three different versions of the captions that went with that image. One was from the Japanese saying they've taken down the mighty US navy. Another from the Germans says that their allies have vanquished the US forces. The third is from the US. I'm sure I don't need to tell you what that one says.'

Of course, the rise of digital imagery has begun to affect our interpretation of what is true and what is not. The truth of photography has raged since the medium's birth, but we are now facing a form of anxiety that throws into question the veracity of photography. People mistrust photography and they mistrust digital photography even more. The malleability of digital imagery – in fact, photography in general – means that the medium is always questioned and never entirely trusted.

'There will always be suspicion about photography,' says Tucker. 'The fact is, Ansel Adams had a bottle of bleach in his

AP publishes more reader photographs than any other photography magazine

ReaderSpotlight



Walking home
1 An unusually calm day allowed Sue to get the clear-glass reflections on the water in this image
Canon EOS 550D, 10-20mm, 1/20sec at f/22, ISO 250, 0.6ND hard grad, 3-stop ND filter, tripod, cable release

The old boating lake
2 By concentrating on a portion of the lake, Sue has created a novel image with a pleasing curve
Canon EOS 6D, 17-40mm, 0.8secs at f/18, ISO 100, 0.6ND hard grad, 3-stop ND filter, tripod, cable release

Sue Sayer Somerset

After Sue's children grew up and left home, she discovered that she had a great deal more time for photography. The purchase of a second-hand Fujifilm compact led to a bridge camera and then a DSLR, and finally a Canon EOS 6D early this year. A dedicated landscape photographer, Sue loves the sense of community that she finds in meeting other photographers. 'If you see someone close by with a tripod, they are usually happy to exchange a few words,' she says. Currently shooting the North Somerset coastline near her home, in the future Sue would love to take her photography to Iceland. To see more of Sue's images, you can find her on Flickr at www.flickr.com/photos/pixelsuzy.



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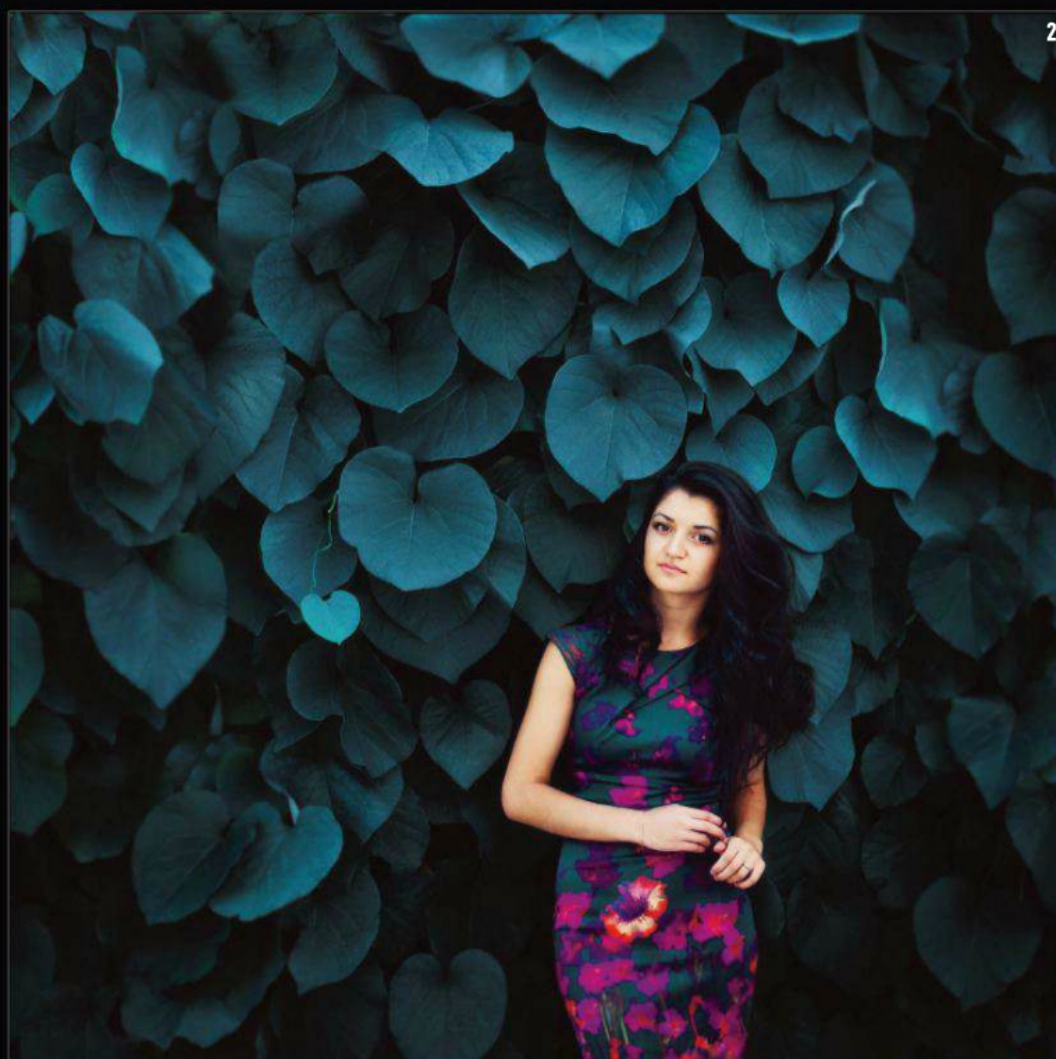
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The slipway to the pier
3 By getting in as much of the
slipway as possible, Sue has
created a great leading line
towards the pier in this image
Canon EOS 550D, 10-20mm,
30secs at f/22, ISO 100, 10-stop
ND filter, 0.6ND hard grad,
tripod, cable release



Natalia Ivanova

The Netherlands

Natalia's interest in photography was piqued several years ago by chance when she ended up on a photography course organised by a family friend. However, she did not get really involved until the summer of 2011, when her parents gave her an SLR. Photography has since become Natalia's main hobby, and she is always looking to develop her knowledge and skills. 'The main tools I use are natural light and imagination,' she says. Although she is mostly interested in female portraits, Natalia has expanded her subjects to include weddings, children and fashion photography. To see more of her images, visit www.natalia-ivanova.com.

A girl and a fish

1 A shallow depth of field keeps the viewer's eye where it needs to be in this intriguing image

Canon EOS 500D, 85mm, 1/200sec at f/1.8, ISO 100

Zara

2 The large leaves provide a background that is interesting, but don't overwhelm the subject

Canon EOS 5D Mark II, 50mm, 1/400sec at f/2.8, ISO 400

The light

3 The sunlight works beautifully in this aptly named shot, giving it a gorgeous colour tone

Canon EOS 500D, 85mm, 1/250sec at f/1.8, ISO 100

Radmila

4 Natalia used a Lensbaby Composer for this conceptual image, providing the mix of sharp focus and artistic blur

Canon EOS 5D Mark II, Lensbaby Composer Double Glass 50mm, 1/40sec, ISO 400



3

There's a great atmosphere about this shot that Natalia has achieved through her clever use of shallow depth of field, and the mix of warm and cool lighting. With the prints hanging in the background, we don't really know whether the girl is a photographer or a model with pictures of herself, but actually the answer doesn't matter. It's a lovely shot –

Damien Demolder, Editor

EDITOR'S CHOICE

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4



Ryan Crouse Canada

A comic book and graphic artist by trade, Ryan noticed a few years ago that many of the principles he used in his work could also be applied to photography. This led to the purchase of a Canon PowerShot A720 IS, and from there things progressed to the Canon EOS 550D he uses today. Ryan loves how photography allows him to catch moments in time that others miss. To see more of his images, visit www.starverse.ca/sve.

Butterfly on prairie lily

1 The complementary colours of the butterfly and the lily work well
Canon EOS 550D, 55-250mm, 1/400sec at f/5.6, ISO 200

Bee on apple blossom

2 A telephoto lens allowed Ryan to get the background he wanted
Canon EOS 550D, 55-250mm, 1/320sec at f/9, ISO 200

Black-capped chickadee

3 Ryan prefocused on the branch and then waited for a bird to land
Canon EOS 550D, 55-250mm, 1/250sec at f/5.6, ISO 200

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CCTV by Adam Thirtle - Olympus E-PM1, M.Zuiko Digital 17mm 1:2.8. 1/50th sec, f/2.8, ISO 5000

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The final chapter

Simon Marsden's book *Russia: A World Apart*, published last month, will tragically be his last, following his death in 2012. **Jon Stapley** talks to Marsden's writing partner **Duncan McLaren** to find out more about the book

LAST year, on 22 January, the world of photography suffered a tremendous loss as Sir Simon Marsden, Bt, died at the age of 63. A film photographer of great esteem, Marsden was known principally for his skill in the darkroom and his affinity for infrared, both of which contributed to his widely recognised talent for making dreamlike, ghostly images of old buildings and abandoned monuments. His lonely compositions, and interplay of dark shadows and dramatic highlights, create haunting visuals of long-forgotten ruins.

Well established in print, too, Marsden published 13 photography books, the most recent of which was published posthumously. Called *Russia: A World Apart*, this was Marsden's third collaboration with his long-time friend and professional partner, author Duncan McLaren, who supplied the text. When we got in touch with McLaren and told him that we wanted to pay tribute to Marsden's final work, the author was only too happy to take the opportunity to reminisce about his friend.

'Simon always had this magical way of viewing things,' says McLaren. 'I think of photography as almost like a dream, so in the books that I did with Simon I wanted his photography to be the thing of most importance, with the words and information coming second.'

The book is a document of Marsden and McLaren's tour through a nation whose history has been fraught with social upheaval. Over a period of several years, the

Above: The Imperial Railway Station in Tsarskoe Selo was one of the final stops of the last Russian Tsar before his execution

Left: Marsden and McLaren sought out abandoned country estates, such as this building, in the Moscow area



'We went to Russia for three straight years at the same time of year'

pair visited great Russian architecture that had been abandoned following the rise of the Soviets.

BEGINNINGS

Russia: A World Apart was not only the third collaboration between Marsden and McLaren, but it also formed the third part of a trilogy that examined the destruction of classical establishments. It was therefore a natural fit for Marsden's photography.

'I'd wanted to do the three things that had affected Europe so much – civil war, occupation and revolution,' McLaren recalls. 'Civil war had been Ireland, East Germany was occupation and revolution was Russia.'

For the benefit of any readers who may have paid little attention during their history lessons, Russia saw many traditional ways of life cast aside in the 20th century, following the fall of the Romanov dynasty of autocratic tsars. Stately homes, palaces and noble buildings were abandoned, forcibly evacuated and in several cases burnt. It was these fallen remnants of a bygone era that drew the attention of Marsden and McLaren.

'One would pass these haunted shells of houses so many times and I wanted to know more,' says McLaren, 'so Simon and I did several trips to Russia to find out what, if anything, was left. If you travel out of Moscow for about an hour, you discover a totally different world that is inhabited by ghosts of the past.'

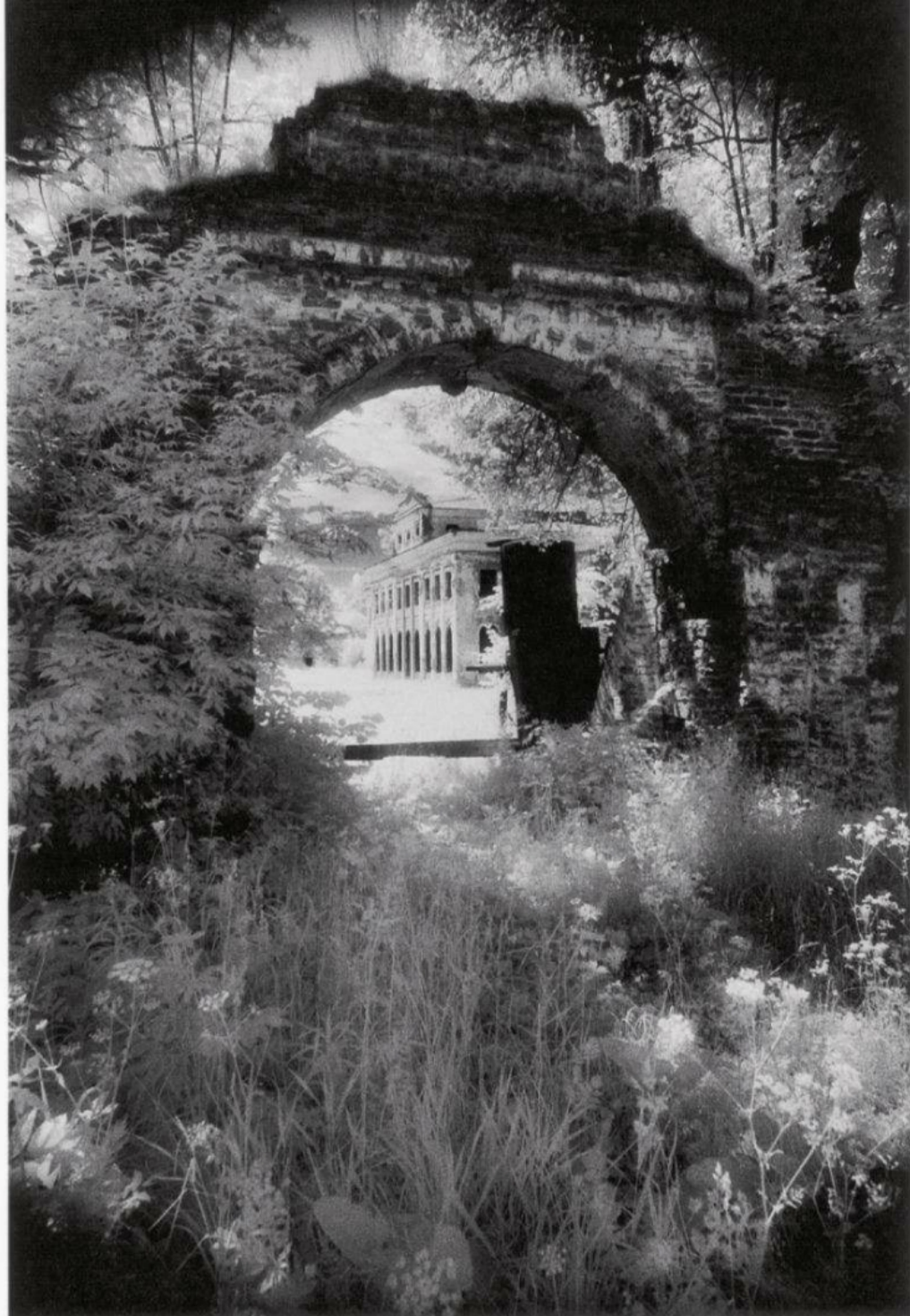
THE PHOTOGRAPHER

McLaren and Marsden's partnership began in 1976, following a chance meeting at a London party. McLaren had long had the idea for a book exploring ruined buildings in Ireland, but hadn't found a photographer to partner him. Impressed with Marsden's passion for his work, McLaren made an impromptu trip to Oxford, where some of Marsden's photography was being exhibited.

From there, the relationship blossomed and led to a continuing collaboration between McLaren the writer and Marsden the photographer. The two men remained great admirers of each other's work, and when asked about Marsden's photography in Russia, McLaren is full of praise.

'He was very effective in Russia, as you can't not be,' says McLaren. 'I think it's the fact that he was a perfectionist. We went [to Russia] for three straight years at the same time of year so he could get the same light. He was a real professional.'

Marsden's frequent use of infrared gives his images real impact. The ruined buildings that McLaren sought out during their time together seem almost tailor-made for the surreal quality it can lend to an image.



'I think infrared brings an air of unworldliness to photography,' says McLaren. 'You think, where are you? Where could you be? It creates a fantasy and takes the image further away than it already is.'

LOSSES GREAT AND SMALL

For McLaren, *Russia: A World Apart* can be summarised as being concerned with loss. A particularly affecting image comes near the book's end, when we see the imperial railway station at Tsarskoe Selo (see opposite page, top), from where the last Tsar of Russia, Nicholas II, and his family made their final journey, shortly to arrive at the house where they would be executed. 'That's a very haunting image,' says McLaren. 'It ended 500–600 years of a family's involvement in a country.'

In fact, the idea of loss pervades the series of books by Marsden and McLaren. In every

Marsden's photographic style and use of infrared were ideally suited to these ghostly buildings from Russia's past

case, the ruined buildings represent loss of life and loss of potential. The photography of East Germany marks the termination of millions of lives, including that of McLaren's father, a man he would never meet.

'I wanted a way to show that we all lose in war,' says McLaren. 'I never knew my father, as he died when I was nine months old, but it's funny to be alive, and 69 years old, never having known what his voice sounded like. That loss goes on throughout your life.'

This is perhaps the most salient point of *Russia: A World Apart*, especially now that we know it is Simon Marsden's last contribution to photography. The loss of anyone, whether a father or a professional photographer, leaves marks as pronounced as the wrecked buildings strewn around Moscow and St Petersburg.

'You've always got a residue,' says McLaren. 'It's always there.' **AP**



Russia: A World Apart, by Simon Marsden and Duncan McLaren, is published by Mudds & Stoke. The 144-page hardback book costs £25. ISBN 978-0-9573795-0-3

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PAGE 10

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ON TEST

PAGE 51

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● 16MP X-Trans sensor ● 35mm f/2 lens ● Small body



ON TEST

PAGE 51

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AP Appraisal



Expert advice, help and tips from Chris Gatcum

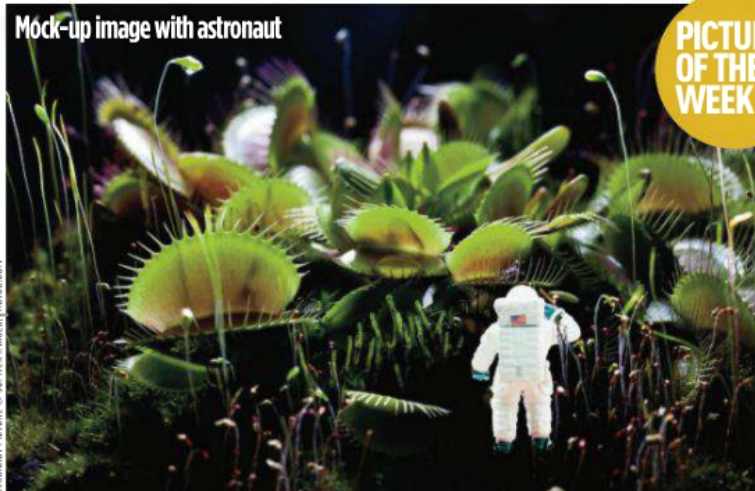
Original



Area of dead space



Mock-up image with astronaut



PICTURE
OF THE
WEEK

Beautiful but deadly Paul Beverley

Canon EOS 5D Mark II, 100mm macro, five stacked exposures, 1/80sec at f/13, ISO 640

I COULDN'T make up my mind about whether to choose Paul's shot for this week's picture of the week, because my decision is not so much based on the picture as it is but the picture *as it could be*. Paul's photograph of a small plant pot of miniature Venus flytraps is like an alien landscape – the plants are exotic and I love his choice of a ground-level viewpoint, black background and backlighting.

Technically, the decision to combine five separate exposures, each focused at a slightly different point, is great, and the focus stacking helps extend the depth of field, but without destroying the very definite zone of focus altogether. However, for me, the picture is screaming out for one important thing: a focal point. No single element in the frame stands out at the moment, so although the plants are unusual and interesting, the viewer's eye is left to drift around the shot. And that's where my suggestion for this shot comes in – add a figure to this alien landscape.

I know this isn't a particularly conventional notion, but there's an area of dead space towards the lower right corner that would be the ideal position for some sort of 'otherworldly explorer'. I'm not talking about Photoshopping in a real person, but instead sourcing a *Flash Gordon, Lost In Space*, pulp sci-fi-style toy figure that could be physically photographed in situ. This would not only enhance the 'alien' nature of the scene, but also allow Paul to start playing around with scale and narrative; the miniature flytraps would become giant flesh-eating botanical monstrosities!

A very rough mock-up using a stock-library picture of an astronaut gives a better idea of what I'm getting at, but bear in mind it's just a quick composite – I'm certain that a figure photographed among the plants would look much better. And it's that fun potential in Paul's shot – not to mention the technically excellent execution as it stands – that makes this my slightly left-of-field picture of the week.

'No single element in the frame stands out at the moment, so the viewer's eye is left to drift around the shot'



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Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned

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Original



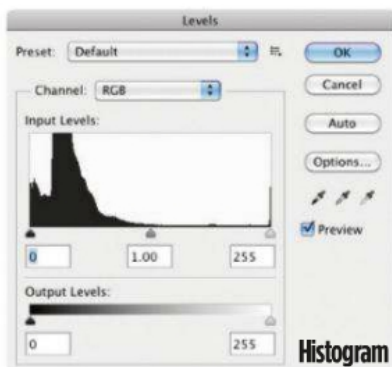
Without cloud



Toned



Split-toned



Histogram

'John's dark architectural study leapt out at me'

Towards the sky John Ball

Canon EOS 30D, 10-20mm, 1/100sec at f/16, ISO 100

AS I WAS looking through a batch of potential *Appraisal* pictures, John's dark architectural study leapt out at me, even as a thumbnail image on-screen. Viewed at a larger size, it's easy to see why: this is a shot that's all about contrasts, and contrasts in an image are naturally dramatic. In turn, this drama is visually exciting.

For a start, we've got the contrast between the light and dark of his monochrome conversion. As the left-skewed histogram shows, the bias is towards the darker shadow tones, although these are offset by smaller areas of brilliant-white highlights.

There's also a contrast of shapes. The sinuous tower/chimney snakes its way into the sky, emphasised by an ultra-wide angle of view, but its curved sides and hooped construction are countered by the regimented, straight-sided buildings beside it.

Yet another contrast is found in the balance of

the natural and the man-made. The sky and the buildings take up roughly the same amount of space in the frame, with the near-featureless sky providing the ideal background for the architectural subjects below. However, the sky isn't just a flat field, as John has demonstrated that even a subject that isn't going anywhere anytime soon can have a 'decisive moment'. In this case it's the lone cloud that John has patiently waited to move into place before he triggered the shutter. It's an inspired inclusion, and one that was well worth the wait, because without it the picture is diluted.

Ultimately, there's little to add. This is a great architectural study that not only works well as a 'straight' black & white image, but is also open to reinterpretation through toning. A classic split tone of cool shadows and warm highlights is particularly striking, and adds yet another contrast – colour – into the mix.

Foliage close-up Matt Secombe

Canon EOS 1000D, 55-250mm lens, 1/250sec at f/7.1, ISO 200

MATT has really nailed the exposure in this shot, because with a backlit subject like this it's all too easy to underexpose and end up with a turgid mess. However, what we've got is a light and airy shot that reflects perfectly the fragile, translucent nature of the floral subject. My only criticism is that the composition is somewhat loose. Matt says he wanted to highlight the flowers, but I don't feel that he's

really got tight enough in on them. There are a few distractions towards the bottom edges of the frame, such as the pink flowers in the lower right corner, and the sharply focused leaf at bottom left. In fact, you could say that all the foliage along the bottom edge is unnecessary.

At times I feel that I'm reaching for Photoshop's Crop tool a little too readily, but in this instance it

makes a huge improvement to the shot and really helps concentrate the viewer's attention on the area that Matt was most drawn to in the first place. A few 'orphaned' leaves can still be seen in the lower left corner of the cropped image, but these can be removed quickly using Cloning or Healing tools. Beyond that, a neat black keyline is all that's needed to help contain this beautifully delicate study.



Distraction 1



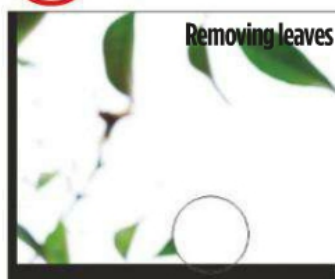
Distraction 2



Cropped



Unwanted leaves



Removing leaves



Edited

'A neat black keyline is all that's needed to help contain this beautifully delicate study'

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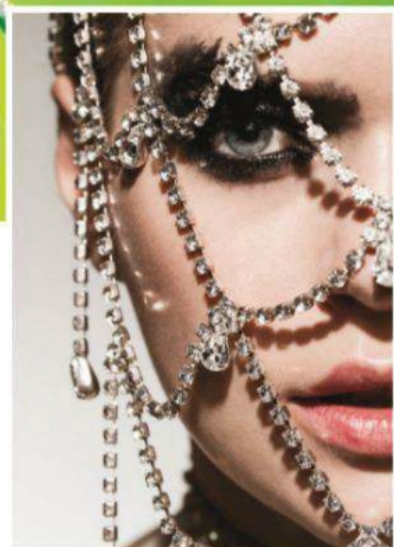
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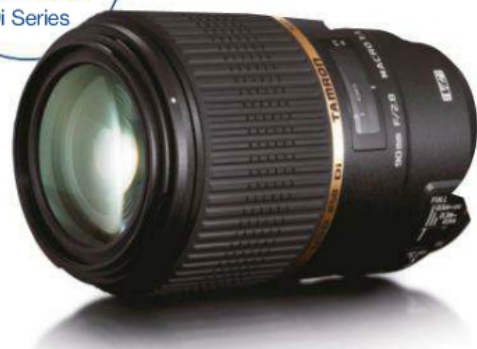


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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

Think Tank Photo Airport Navigator £185

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THINK Tank Photo provides an excellent range of bags for the roaming photographer, and the Airport Navigator rolling case with top and front access pockets is no exception. At 15in (38cm) long and 13in (33cm) wide, the Navigator's interior is spacious enough to fit two DSLRs with spare lenses and other accessories, and the 41in (104cm) extendable handle ensures that it is comfortable to transport. The interior is quite shallow, though, and if you are packing a lens longer than about 6.5in it will have to be laid flat. Two additional pockets allow for the storage of laptops and tablets up to about 15in in length.

The bag includes an additional strap that can be clipped onto metal rings on either side and then hooked onto the handle of another rolling suitcase via a split in the middle, allowing you to pull both cases by the same handle. Provided the strap is strong enough, this is a useful option. **Jon Stapley**



Amateur Photographer
A squat but wide rolling case for camera kit, suitable for use as hand luggage but costly



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Toddy Smart Cloth Street price around £6

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A SIMPLE, well-made product for cleaning sensitive surfaces, the Toddy Smart Cloth features an antimicrobial coating that the company claims will protect it from the build-up of mould and mildew. Available in 7x5in or 9x9in sizes, it will fit easily into a pocket of any camera bag and should make for a useful companion when out on a shoot.

The cloth is dual-sided, with the plush microfibre material on one side designed for the initial cleaning, and the patterned silk on the reverse a softer material for subsequent polishing and buffing to remove any remaining marks. The two work well in tandem, and leave surfaces such as phone screens looking clear and unblemished. On a lens, naturally, I had to use a more delicate touch, and while I was unwilling to press too hard with either side of the cloth, I did find a noticeable reduction in the grime and smears on the glass once I had finished. **Jon Stapley**

Amateur Photographer
An effective microfibre cleaning cloth for cleaning and polishing



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Pentax Ricoh GR

Could Ricoh's APS-C compact camera, and its £599 price, better the likes of Nikon's Coolpix A and the Fujifilm X100S? We put it to the test

AP 22 June

Testbench: Six of the best

We put six of the best photographic sling backpacks through their paces in our two-page test.

AP 22 June

Panasonic Lumix DMC-XS1

Panasonic's XS1 has a 16.1-million-pixel sensor, 5x optical zoom and is as thin as a smartphone, but will it outperform one?

AP 22 June

Lightroom 5 Beta

Martin Evening looks at the new features in Adobe Photoshop Lightroom 5 Beta and how these affect photographers.

AP 29 June

Leica M

We appraise this £5,000, 24-million-pixel digital rangefinder to see if it is really worth the asking price.

AP 6 July



Hook, line and sinker

AP's new technical writer **Callum McInerney-Riley** explains how angling led to a career in photography



WHEN I was younger, I thought a camera was nothing more than a tool to record my angling antics along the river. Armed with a Kodak 28-shot disposable model, a rucksack and a fishing rod lashed to my bicycle's crossbar, I was away.

Often I frequented the untrodden bankside in search of new places to fish, and found myself in beautiful and picturesque surroundings. Yet turning my camera towards anything other than my smiling face behind a freshly caught fish never crossed my mind. Every shot was a simple, uninspired record of my captures, with all concentration on the subject matter.

The images from cheap disposable cameras were never visually exciting, nor were they of good quality. I learned the basics of photography through trial and error at the expense of my pocket money, gradually learning how to optimise my chances of getting a decent photograph and how to position a subject correctly.

Due to my inability to afford a regularly supply of disposable cameras, I missed an opportunity to photograph what was, at the time, the best fish I'd ever caught. Rather disappointed by this, I put a digital camera at the top of my wish list. Some kind of pocket-money-based hire-purchase system was

A selection of Callum's images, including angling and wildlife shots, with the picture of Olympic decathlete Dean Macey (above right)

set up by my mum, and I bought a Samsung Digimax A6 at a very affordable price. Digital imaging lifted all financial limitations, giving me a whopping 128MB of creative freedom. Documentation of my entire outing became possible. I would capture everything from reeds covered in winter frost to feral mink creeping through the bankside foliage. My passion for photography grew from there.

A few years later, I took a GCSE in photography at school where I experienced my first SLR in the shape of a 35mm Minolta SR-T 101, loaded with Ilford ISO 400 film. Throughout the two years, I experimented with various types of film loaded into a host of SLRs, from the Minolta to an old Konica. My standard film preference was Ilford HP5 ISO 400 for its image quality and its local availability. I processed and developed everything myself in the darkroom facilities provided by the school.

My GCSE in photography was focused on artistic expression rather than technical photographic ability, so I had to teach myself the basic camera controls. The Samsung Digimax A6 lacked full manual control, so to further my photography I needed to make the leap to a digital SLR.

Capitalising on my school's lack of tuck



shop or vending machine, I started selling sweets to everyone in the playground. I turned quite a reasonable profit selling Haribo to the masses, and soon I had enough cash for a Canon EOS 400D with a standard Canon EF-S 18-55mm f/3.5-5.6 kit lens, which I later upgraded to a Canon EF-S 17-85mm f/4-5.6 USM IS.

When I left school, full-time courses were limited so I decided to enrol on a multimedia course. Due to pay disputes, staff walkouts and general chaos, the course was terrible. After a year I quit and enrolled on a newly formed National Diploma course in photography, which I knew would suit me better. The multimedia course wasn't an entire waste of time, though, as it taught me some valuable skills and allowed me to improve my photography in my own time.

Around this time I was also doing some photojournalism work for different angling publications through a company called Nash Tackle, which I was fortunate enough to gain as a sponsor. Although rather inexperienced in a professional environment, I got the opportunity to shoot advertising material with Olympic decathlete Dean Macey (pictured above right, page 40), and the images I shot were used to front the advertising campaign.

At college, I was able to be more creative. It was here I was introduced to Bowens strobe lights. Using a well-equipped studio taught me how to control different types of light, along with a host of other beneficial skills. Experimenting with continuous lighting taught me about how light behaves and

'I really began to diversify my photography by using medium-format film cameras and developing the images myself in a darkroom'

how it can be manipulated. You can learn and discover exciting things by simply experimenting with lights. I still regularly visit the studio and just experiment.

I really began to diversify my photography by using medium-format film cameras, mostly Bronicas and a Mamiya C330, and developing the images myself in a darkroom. I continued to use 35mm SLRs, but this time they were a little more modern – not a lot, but a little. My camera of choice was usually a Nikon FE2, which I preferred to pair with chromogenic film.

While at college, I met a man who worked for a renowned press photography agency. He offered me the chance to do some work experience, but warned me that my Canon EOS 400D wouldn't cope well in that kind of environment. We kept in contact via email for several months while I gathered enough money for a Canon EOS 5D Mark II. When October half-term arrived, I spent the whole time working in London – and enjoyed every second. My job was to capture anything

newsworthy, from the opening of a tourist attraction to a naughty MP coming out of court after fiddling his or her expenses. The experience was invaluable – every day was totally different and it tested my skill as a photographer greatly.

I continued to network extensively, mostly in the angling industry as the businesses are small and tight-knit. In hindsight, I guess I'd unintentionally found my niche. Slowly, I started to build a nice client base, taking on small graphic-design and photography jobs. Mostly I was engaged in product photography on location and in makeshift studios.

After a few months of freelancing, I was told about a charity called ACAVA (Association for Cultural Advancement through Visual Art), which takes disused buildings, partitions them off and lets them out to artists for a very reasonable price. The majority of ACAVA's projects are in London, but it had set up a project in my home town of Harlow, Essex. I went for a meeting, signed some paperwork, proved I was an artist and gained my very own studio space.

With help from some very good friends, we transferred bare plasterboard into a fully operational photographic studio and I bought four Elinchrom BXRi lights. It was a big leap, but it was most certainly the right step for my photographic career.

I have since moved to AP where I continue to shoot products, portraits and anything else that interests me. A wise man once said: 'Choose a job you love, and you will never have to work a day in your life.' **AP**

Canon Ixus 255 HS

With a 10x optical zoom lens, 12.1-million-pixel, back-illuminated CMOS sensor and Wi-Fi, is the pocketable Canon Ixus 255 HS an ideal point-and-shoot camera? **Callum McInerney-Riley** finds out



The risk of knocking buttons on the Ixus 255 IS is minimised due to the simple way in which they are arranged and the fact they lie flush

DATAFILE

RRP
£229.99
Street price
Around £195
Sensor
12.1-million-pixel, 1/2.3in
back-illuminated CMOS
File format
JPEG, movie
Lens
4.3-43mm (35mm
equivalent 24-240mm),
10x optical zoom
Sensitivity
ISO 80-6400
Exposure metering
Evaluative,
centreweighted, spot
White balance
Auto (including face
detection WB), 7 presets
LCD
3in PureColor II GLCD
with 461,000 dots
Focus modes
Continuous, off/on
Memory card
SD, SDHC, SDXC
Power
Rechargeable Li-Ion battery
NB-4L (battery and charger
supplied), Optional AC
adapter kit ACK-DC60
Weight
144g (including battery
and memory card)
Dimensions
9.72 x 5.64 x 2.25cm

CANON'S Ixus range of highly stylised compact cameras has a justified reputation for high performance in a pocketable package. The Ixus 255 HS, with its 10x optical zoom and 12.1-million-pixel sensor, is designed to continue in that vein.

FEATURES

Low-light performance is aided by the back-illuminated sensor, which features a sensitivity range of ISO 80-6400. The lens offers a 10x optical zoom equivalent to 24-240mm, and an extended 20x

ZoomPlus range that is Canon's own advanced digital zoom system.

To counter the risk of camera shake and to complement the large zoom capabilities, Intelligent IS (Image Stabilization) is built in, and there's a tripod mount on the bottom of the camera. With a minimum focus distance of just 1cm, the Ixus 255 HS is equally at home photographing close-up and distant subjects.

Canon has incorporated Wi-Fi into this model, although the remote-shooting feature we've seen in other recent Canon releases isn't supported. Wi-Fi compatibility makes it easy to share images with mobile devices, printers and wireless networks.

The Ixus 255 HS includes numerous scene modes, with the main options being smart auto and hybrid auto. Hybrid auto takes a 4sec video clip before each shot and combines them all into a single 720p movie clip, although the camera is capable of shooting higher-quality, full HD 1080p video. Smart auto selects automatically from 58 scene modes and makes any necessary adjustments to capture the best possible shot.

BUILD AND HANDLING

Like the rest of the Ixus range, the 255 HS has a sleek body with modern styling and is built of high-quality metal. It is available in silver, black and pink. Also, measuring only 9.72 x 5.64 x 2.25cm, it is very pocketable.

On the back is a standard arrangement of buttons, all of which lie flush with the camera body. This may be an issue for any users who prefer raised, more tactile

controls, and I think the camera could also benefit from a more ergonomic grip to improve its handling. In general, though, the Ixus 255 HS feels secure in the hand and is easy to use.

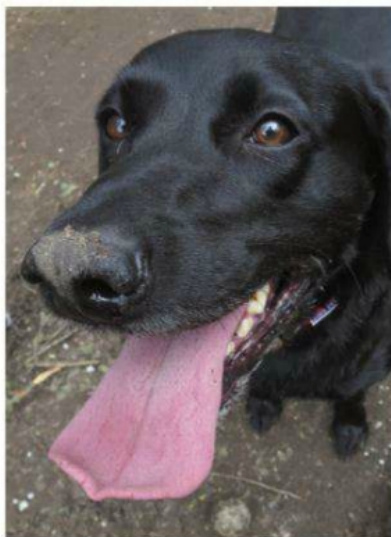
With 460,000 dots, the 3in LCD screen has a lower resolution than the 912,000-dot screens we have seen in other recent cameras, although it is responsive and clear viewing is possible even in bright sunlight.

PERFORMANCE

The impressive features packed into the Canon Ixus 255 HS make it a really fun and functional compact camera to use. The 12.1-million-pixel CMOS sensor performs well in low light thanks to the firm's HS system, which captures great low-light shots until noise starts becoming a slight issue at ISO 1600. Towards ISO 6400, the level of detail begins to deteriorate.

Impressively, while shooting outdoors I took 20x zoomed images handheld which, thanks to Canon's Intelligent IS, are sharp and free from camera shake.

Using one of the many scene modes, such as fisheye or miniature effect, can result in fun images that can be uploaded via Wi-Fi to a social network via an application downloaded to a compatible device. At first, the Wi-Fi was a little confusing to work out as the instructions are not very clear, but once I had used it a few times I found it to be relatively simple. Using the Wi-Fi feature did drain the battery quickly, but otherwise I found the battery life to be good. **AP**



Smart auto makes accurate adjustments to the settings in order to achieve a better image quickly and effectively

Verdict

COMPARED to a lot of other compact cameras on the market, a resolution of 12.1 million pixels is relatively low. It's evident in the Ixus 255 HS that Canon has prioritised image quality over a high pixel count and this is to the benefit of the camera. The images are clear, sharp and very detailed. It's a great compact travel camera that makes for a decent point-and-shoot model.



Canon, Woodhatch, Reigate, Surrey RH2 8BF. Tel: 01737 220022. Website: www.canon.co.uk

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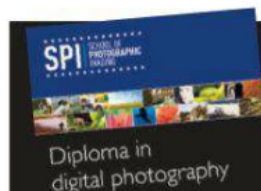
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Panasonic Lumix DMC-G6

Ian Burley tests Panasonic's fifth-generation mirrorless, 16-million-pixel CSC, which has an articulated touchscreen, OLED EVF, Wi-Fi and NFC, plus improved low-light AF

FIVE years ago, Panasonic kicked off the compact system camera sector with the launch of the micro four thirds Lumix DMC-G1, and each year since the company has produced an evolutionary successor. Now along comes the Lumix DMC-G6, just eight months after the Lumix DMC-G5, although it will sit above its predecessor rather than replace it.

Unlike its micro four thirds partner Olympus, which has produced only one model with an integrated viewfinder in the form of the OM-D E-M5, the G6 is Panasonic's eighth. Included in this range are the GH1, GH2 and GH3, which are aimed at higher-end users and those who shoot video. So, for the most direct competition, we have to look outside the micro four thirds family at cameras with a similar price to the G6 of around

£600, and which come with a 14-42mm f/3.5-5.6 kit zoom lens with optical image stabilisation as standard.

Having been launched so soon after the G5, the question has to be: 'What makes the G6 different?' One of the most obvious changes is that the G6 styling is far less utilitarian, and the camera is marginally bigger while at the same time being slightly lighter. However, what really differentiates the G6 from its predecessor is what's new under its skin.

FEATURES

A pioneer in the use of articulated screens and touchscreens, Panasonic has until recently been content with old-style resistive versions that respond only to a single pressure point. However, the G6 has the more responsive capacitive

AT A GLANCE

- 16.05-million-pixel Live MOS sensor
- 1.44-million-dot OLED EVF
- 3in free-angle LCD touchscreen
- NFC technology for fast Wi-Fi connectivity
- Full HD video recording
- ISO 160-12,800 (expandable to ISO 25,600)
- Street price around £549 (body only), £629 with 14-42mm lens

type – as used in smartphones – which allows 'multi-touch' gestures such as 'pinch-to-zoom'.

Panasonic's 1.44-million-dot, LCD-based electronic viewfinder introduced with the G1 in 2008 was groundbreaking, but it had its flaws. With the G6, the company has switched to OLED (Organic Light Emitting Diode) technology, and as a result the view is definitely improved, although the resolution remains unchanged.

Like Panasonic's own Lumix DMC-GF6, the G6 is Wi-Fi-enabled and features Near Field Communication (NFC), so easy Wi-Fi pairing and connection are possible by tapping it with an NFC-equipped tablet or smartphone. Wireless remote shooting is useful in a number of situations, such as wildlife photography, so it's no gimmick. Panasonic has duly updated its Image App, which was originally developed for its Wi-Fi-enabled compact cameras and the GH3.

For video functionality, the G6 has a very rich set of features. There are two versions of the camera, 50Hz and 60Hz, depending on the region in which you live.

Panasonic has made great efforts to establish its own sensor technology in recent years, and the G6 is fitted with the same 16.05-million-pixel Live MOS sensor that used to be exclusive to the Lumix DMC-GH2, the company's former

flagship model. It was designed to be oversized so that multiple aspect ratios could be used without cropping the default aspect ratio frame. However, this feature has not been enabled in the G6.

The sensor in the G6 was first seen almost three years ago, and Panasonic has since turned to Sony for the sensor used in the current GH3 Lumix flagship. While the G6 sensor is also found in the G5, the new camera benefits from a later iteration of Panasonic's multi-core Venus Engine image processor developed for the GH3, which should mean slightly better JPEG results in the new model.

The G6 can shoot at a faster rate of 7fps in full resolution. Even without a mirror, the G6's mechanical shutter can cause unwanted noise, so its silent electronic shutter mode is very handy. The ISO sensitivity range now extends to 25,600, although the base ISO remains at 160.

One area where Panasonic excels is autofocus. Single-action AF for stills and continuous AF for video have worked extremely well on recent Lumix models. In fact, Panasonic claims superiority over the single-action AF speeds of most DSLRs. However, weaknesses have been seen in action photography with continuous AF and low-light focusing, for which DSLRs still outperform micro four thirds models. That said, Panasonic has made strides in low-light AF with the G6.

8/10

BUILD AND HANDLING

Pick up a Lumix DMC-G6 and it is immediately apparent just how light its



In its standard colour setting, the Lumix DMC-G6 produces realistic, natural colours

sub-400g body is. Micro four thirds lenses are also smaller and lighter than equivalents for APS-C-format cameras. Although the G6 is, on paper, larger than the G5, it remains a compact design, especially when compared with most DSLRs. The body is almost entirely of polycarbonate so there is no getting away from the plasticky feel to the camera. On the other hand, the mouldings are of a very high standard and nothing

creaks. The G6 feels featherweight for a camera of its size, but solid, and the casing surface is textured enough for a secure grip.

There are plenty of external controls, including 11 buttons – not counting the pop-up flash release or four-way pad – five of which are function controls. One problem with the buttons is that they are flush with the body and it's difficult to feel them. The G6, like the G5, features a slightly unusual rocker-switch adjustment control behind the shutter release, which Panasonic calls a function lever. Unlike some cameras in this class that only offer a single adjustment control, the function lever is supplemented by a wheel on the rear corner of the body. This has a dual function, which can be toggled by pressing it. On the G5, this wheel was too exposed and at risk of accidental operation, so to rectify this Panasonic has made it recessed on the G6.

Unfortunately, it's still too easy to alter some camera settings accidentally. The function lever is easily knocked, resulting in unwanted changes to exposure settings. The four-way controller, especially on the right-hand side near the handgrip, can be easily pressed unintentionally and cause some very strange white balance settings. A partial solution is to modify your grip on the camera, but that's not ideal.

Also, like the function buttons, the outline of the shutter release is difficult to feel. It can sometimes be a struggle, without removing your eye from the viewfinder, to find where to press – especially if you are using one of the function buttons at the same time, like the auto-exposure lock.

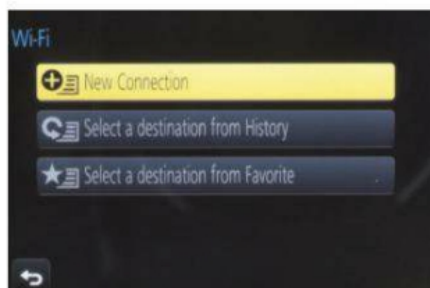
8/10

FEATURES IN USE

WIRELESS REMOTE SHOOTING

FROM an imaging point of view, the Lumix DMC-G6 hasn't built on the G5 that much. The biggest differences are in the new viewfinder and capacitive touchscreen, and most of all in the new support for Wi-Fi connectivity. Don't think of this simply as a convenient, spaghetti-free way of getting images off the camera, or a simpler and quicker way of getting photos onto Facebook and Twitter. It is all these things plus a lot more. Users with a compatible smartphone or tablet running Android or Apple iOS can download and install Panasonic's free, and rather plainly named, Image App. With Image App, the G6 can be used wirelessly, with access to a surprisingly wide range of camera settings and controls.

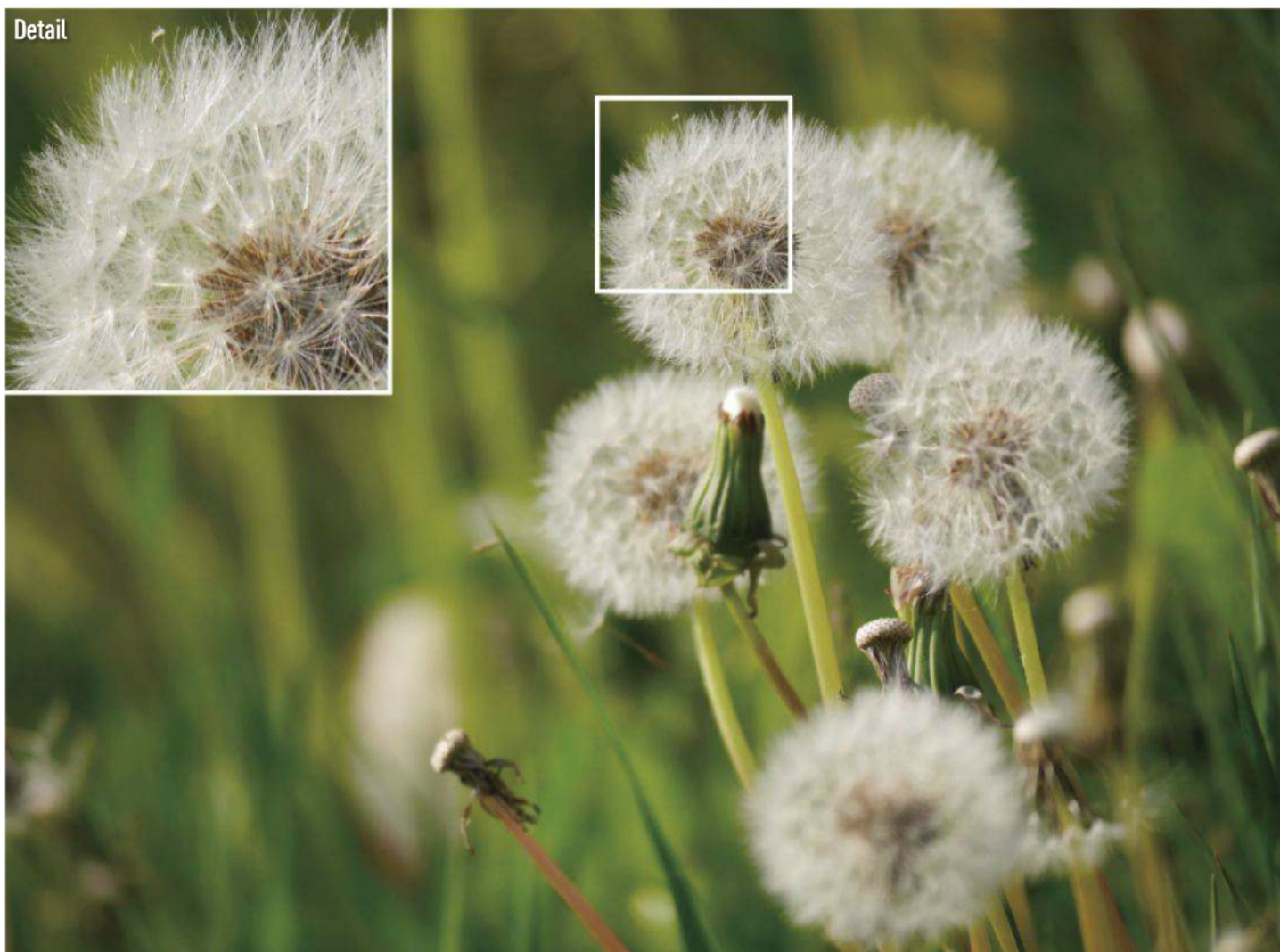
Remote live view on a smart device screen is the first benefit. It's pretty much like viewing the camera's own LCD screen. Users can move the AF



point around the frame, change metering zones, white balance and ISO settings, review shots on the memory card, switch GPS geotag logging on – which uses the device's GPS facility – and switch between movie and stills mode. In fact, there are too many options to list them all here.

There are many possibilities for using the remote-shooting feature. For instance, to capture wildlife scenes out in the country or even in your garden, you could set up the camera near to your intended subject, then remove yourself to a covert position or possibly a hide. In this way, really close-up shots are possible without frightening your targets with your presence.

Similarly, when photographing an event, such as a stage or school production, you could set up the camera almost anywhere – especially in areas where it would be difficult to stay close to the camera without getting in the way – and shoot from the comfort of your seat in the audience. Battery power might be a concern for long periods of remote shooting, but a Panasonic mains power adapter is available if necessary.



METERING

The Lumix DMC-G6 has a fairly conventional metering arrangement, with a 144-segment matrix mode, centreweighted area and spot area modes. The spot-metering mode is linked to the AF position if a single AF point is in operation. One of the benefits of a live-view camera like the G6 is that changes in exposure can be seen through the electronic viewfinder or on the external LCD, which is especially useful when using spot metering.

In general use, the G6 metered scenes accurately and without fuss. I found little need to adjust brightness in post-processing. Landscapes with some white clouds against mainly blue skies were exposed neutrally, balancing the sky and foreground. When faced with more white cloud than blue sky and a shaded foreground, the matrix metering on the G6 chose to avoid blown highlights, resulting in darker shadows.

No unusual exposure issues were experienced in dull and overcast conditions. Metering also worked commendably in night-time scenes, dealing well with bright shots, such as illuminated shop window displays, and very low-light scenes using high ISO sensitivity. Metering indoors under dim artificial light was also reliable.

It's worth mentioning iAuto on the G6, which will invoke scene modes that

it calculates will match the scene being photographed. It is pretty standard fare these days, but there are advanced options. For example, image-motion detection will work out if a higher ISO setting is needed for a faster shutter speed to more effectively freeze a moving subject.



DYNAMIC RANGE

With their smaller-than-average sensors, micro four thirds cameras have earned a reputation for higher-than-average noise and narrower-than-average dynamic range when lined up beside key APS-C competitors. The Lumix DMC-G6's Live MOS sensor was competitive when we first saw it in the GH2 back in September 2010, but the competition has moved on and there is no escaping the fact that it lags behind other APS-C and even micro four thirds sensors.

Highlights are generally well preserved by the G6, but sometimes at the expense of shadow density and detail. However, it is possible to lift the shadows and retain a reasonable amount of detail. In one example with bright sunlit cumulonimbus clouds dominating the sky, and much of the foreground in shade, using a G6 raw file in Adobe Camera Raw 8.1 Release Candidate

Shot at f/5.6 at 300mm, this image shows the fine detail that the G6 can resolve, and that a very shallow depth of field is possible with the right lens

I lifted the overall brightness by 1.0 and shadow levels by 0.7 while trimming back highlights. The end result was not bad until I looked closely at the shadows, where noise had a subtle presence. Less extreme tonal adjustment is required with cameras employing the latest sensors, one example of which is Panasonic's own GH3.

In normal day-to-day shooting in undemanding conditions, such as in a studio with good lighting, the G6 works very well. However, if it is necessary to stretch the camera in conditions that would benefit from an extended dynamic range, the G6 may leave you wanting more.



AUTOFOCUS

There is no shortage of AF options in the Lumix DMC-G6, ranging from a single focus point to an automatic multiple point program, and it is possible to make the AF system track a point on a moving subject. Face detection is an underrated option that can help enormously when photographing people moving around in a group, for example. When using a single focus point, its size is variable. Using a tiny focus point is useful when trying to lock on to fine details like branches in the

boughs of a tree or bush, and for macro photography.

The current range of micro four thirds cameras from both Panasonic and Olympus mated to the latest micro four thirds lenses are unparalleled when it comes to single-action autofocus performance. Panasonic says its cameras and lenses can outgun the best DSLRs when snapping an image into focus. Thanks to low-mass focus lens design and optimisation for quiet focus motors, as well as advanced contrast-detection autofocus algorithms and very fast sampling rates, focus can be expected to snap into place, and the G6 is no exception.

Where micro four thirds can't match DSLRs and their range-finding phase-detection AF systems is in continuous AF with action photography. There have been improvements and the G6 does fairly well at continuously focusing when a subject is approaching the camera at a steady rate, but when things are less predictable – such as when trying to follow a bird in flight – the focus system generally doesn't cope so well.

One area that Panasonic has definitely improved is low-light AF performance, which has been achieved simply by slowing the focus system down. The logic is similar to slowing the shutter in low light: contrast sampling is slowed so that the data being analysed is more reliable, and although focusing in low light is more leisurely, there is less hunting and failure to lock focus.

Continuous autofocus in video recording mode is excellent, even in moderately low light. Focus transitions are deliberately slower than in stills mode to avoid the distraction that fast-focus actions would bring, and to avoid hunting.

9/10

NOISE, RESOLUTION AND SENSITIVITY

The standard ISO sensitivity range offered by the Lumix DMC-G6 is 160–12,800, with an extension to 25,600 when needed. With the current trend towards using fast prime lenses, it's worth noting that a minimum ISO speed of 160 and a maximum shutter speed of 1/4000sec could force the user to stop their lens down in bright light. Some cameras are now offering ISO range extension options downwards to ISO 100 and even ISO 50, but not the G6.

If there is enough contrast in the subject being photographed, then smooth results with adequate detail retention can be recorded in JPEGs up to and including ISO 3200. At ISO 6400, artefacts caused by the noise processing start to appear, although there is still useful detail preserved. By ISO 12,800, noise grain is quite evident and dark areas that should be black have a blue tinge. The highest ISO 25,600 setting – which is only available if the ISO range extension option is set in the camera's menu – should only really be used in emergencies, but can produce images that will stand a small or medium-sized print, as long as you don't look too closely at it. Using the silent electronic shutter

Facts & figures

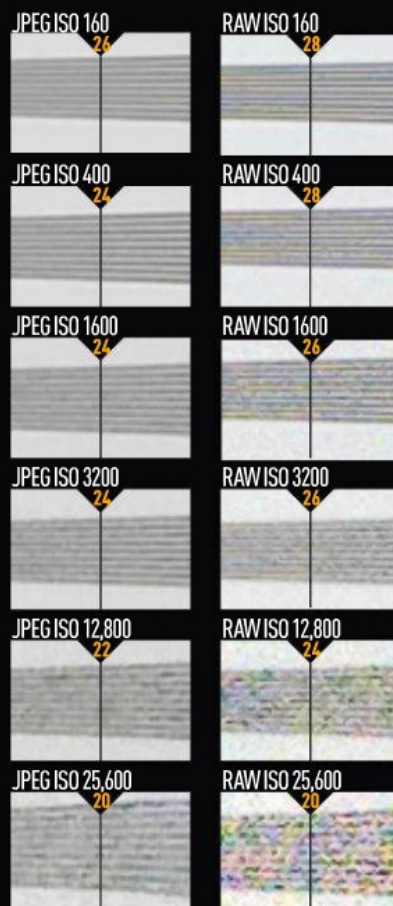


RRP	£549 (body only)
Sensor	16.05-million-effective-pixel Live MOS
Output size	4608 x 3456 pixels (15.8 million pixels)
Focal length mag	2x
Lens mount	Micro four thirds
File format	JPEG, RW2 (raw), raw + JPEG, MPO (when attaching 3D lens in micro four thirds-system standard), AVCHD, MPEG-4
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Focal-plane shutter
Shutter speeds	60-1/4000sec, bulb
Max flash sync	1/160sec
ISO	160-25,600
Exposure modes	Program, aperture priority, shutter priority, manual, iA+, 24 scene modes
Metering system	1728-zone, multi-pattern sensing system with options for intelligent multiple, centreweighted, spot
Exposure comp	±3EV in 1/3 steps
White balance	Auto, 5 presets, 2 custom, Kelvin, all with fine-tuning
White balance bracket	3 frames
Drive mode	40fps at 4-million-pixel resolution, 7fps with AF, 4fps with live view, 9 continuous shots in raw, unlimited JPEGs
LCD	3in, 1.04-million-dot touchscreen LCD
Viewfinder type	N/A
Field of view	100% on LCD
Focusing modes	Single, continuous, manual, face detection, AF tracking, 23-area, 1-area, pinpoint, touch
AF points	23-area and touch-focus anywhere in the frame
DoF preview	Yes, with shutter speed simulation
Built-in flash	Yes, GN 10.5m @ ISO 160 (8.3m @ ISO 100)
Video	Full HD 1920 x 1080 pixels, 50i AVCHD 25fps (PAL), 1920 x 1080-pixel MPEG-4 (30fps)
Memory card	SD, SDHC, SDXC
Power	Rechargeable Li-Ion
Connectivity	Mini HDMI, digital/video out, remote release
Weight	340g (body only)
Dimensions	122.45 x 84.6 x 71.4 mm

Panasonic, Panasonic House, Willoughby Road, Bracknell, Berkshire RG12 8FP. Tel: 0844 844 3899. Website: www.panasonic.co.uk

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the 14-42mm kit lens set to 25mm and f/5.6. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



Although colour and luminance noise are controlled well at high sensitivities, there is a significant loss of detail



FOCAL POINTS

Keeping level

The G6 has a dual-axis digital level with an artificial horizon indicator. This is ideal for keeping the camera level, especially when using the articulated screen.

Custom settings

Two custom-setting modes are accessible quickly and conveniently via the mode dial.



Camera shown actual size

Audio and video

Video recording is a strong area for the G6, but there is no port for a high-quality external microphone. This can be worked around by using a separate recorder and syncing audio when editing the video.

Wi-Fi and NFC

Wi-Fi allows remote shooting with live view using Android and Apple smartphones and tablets. Connection and pairing can be as simple as tapping a camera with an NFC-enabled device.

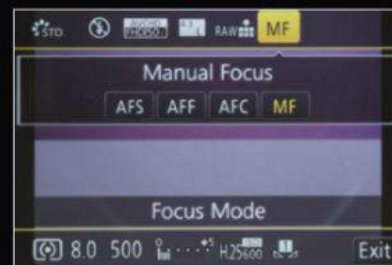
Exposure-compensation screen

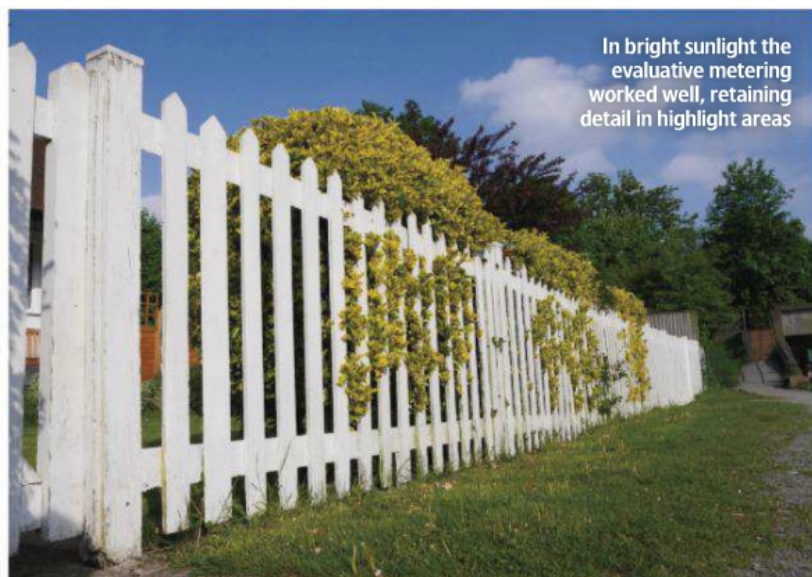


Live-view screen



Focus-mode selection





In bright sunlight the evaluative metering worked well, retaining detail in highlight areas

option limits the range to ISO 160–1600, which is a shame because places where camera noises are forbidden are often not well lit.

G6 raw files respond adequately to post-processing. JPEGs are heavily processed, with lens-specific geometric and chromatic aberrations automatically corrected. Consequently, they look very smooth at 100% compared to raw files, even after some raw-file smoothing is applied. They also retain fine details. Chroma noise is only a problem at very high ISOs and Adobe Camera Raw, for example, deals with this effectively.

26/30

WHITE BALANCE AND COLOUR

The latest multi-core Venus Engine image processor does a fine job of rendering accurate colour in JPEGs in the Lumix DMC-G6. There is no evidence of oversaturation using the standard settings. Skin tones are well reproduced and green foliage only tends towards a cool tone when underexposed, while blue skies are recorded faithfully with little evidence of cyan overtones.

When using auto white balance, measured grey tones in daylight, including sunny and overcast conditions, were neutral. Under artificial light there is modest warmth to the tone under either tungsten or fluorescent light, which accurately reflects the mood of such scenes. I didn't detect any problematic green or yellow casts under fluorescent lighting.

There is full control over the customisation of white balance if needed. This includes various white balance presets, Kelvin temperatures and two custom white balance settings that can be easily programmed using a white or grey card. An alternative is to use a visual colour balance selector whereby the user moves a point against a colour chart and previews the effect on the live view in real time.

8/10

VIEWFINDER, LIVE VIEW, LCD AND VIDEO

A brand-new OLED electronic viewfinder with eye-detection is featured in the Lumix DMC-G6. It is the same 1.44-million-dot resolution as previous Panasonic LCD viewfinders, but contrast and clarity are much improved. The firm's old viewfinder was also prone to colour breakup when the subject moved around the frame rapidly, such as when panning. In normal light, responsiveness is good and there's no flickering, with some flicker only coming into play in lower light when moving the view around. However, this is pretty normal for EVFs.

With a 1.4x magnification, the view is spacious enough and all four corners of the frame are visible, although spectacle wearers may have to adjust their view slightly to see the whole frame. As the viewfinder has a native 4:3 aspect ratio, there will be black bars above and below when shooting in 3:2 or 16:9 widescreen. The resolution isn't quite high enough to make the pixels disappear, but the overall viewing experience is nonetheless positive.

The capacitive touchscreen of the G6 is much more responsive in general than previous Panasonic resistive versions, as well as being less prone to accidental operation by miscellaneous objects resting against the screen. Multi-touch gestures can now be used, such as pinch-to-zoom. Unfortunately, the familiar old problem of unwanted 'nose-gestures' remains, which frequently means the focus point annoyingly moves position. The screen panel is a TFT LCD of just over 1 million dots, and has an excellent viewing-angle range. Visibility in sunlight is about average, although adjusting the viewing angle can improve matters. The 3in screen has a 3:2 aspect ratio, which means that black borders will appear on the sides when shooting 4:3, or above and below in 16:9 widescreen for video recording.

The screen itself is versatile, being side-hinged, and its movements are unhindered by the camera being tripod-mounted.

9/10

Competition



Sony NEX-6

TESTED AP 5 JANUARY 2013



Samsung NX20

TESTED AP 30 JUNE 2012

THE PANASONIC Lumix DMC-G6's main competitor is the Sony NEX-6, which has a better sensor and a higher-resolution OLED viewfinder. However, the G6 enjoys a considerably wider range of compatible lenses that are like-for-like smaller and lighter, plus built-in flash, more controls and a more versatile touchscreen.

Another camera of note is the Samsung NX20. Its viewfinder is inferior to the G6 and NEX-6, AF is not as impressive and its articulating screen is not touch sensitive. This is somewhat offset by its good-quality 20-million-pixel sensor compared to the 16-million-pixel units of others, and built-in GPS. The NX20 started off more expensive than G6 and NEX-6, but is now being discounted.

Verdict

IN SOME areas, the Panasonic Lumix DMC-G6 is a big step forward, such as the new viewfinder, touchscreen and Wi-Fi support, especially for remote shooting with a smartphone or tablet. However, its basic picture-taking capabilities are similar to its older stablemate.

For anyone seeking an affordable camera with a wide range of customisable controls in a lightweight package, with an eye-piece viewfinder, fast autofocus and modelled on an SLR layout, the G6 has a lot going for it. Its micro four thirds compatibility with, by far, the largest range of lenses of any compact system camera platform is also a major plus point. The increasing importance of video, which is an area of excellence with the G6, will also make it worthy of consideration by some.

However, its sensor, while still good, is no longer cutting-edge, and if your photography pushes a camera's dynamic range you may be better off with a more up-to-date unit. The fallibility of some of the controls is also a concern and demands careful handling of the camera.

Amateur Photographer		1	2	3	4	5	6	7	8	9	10
Tested as an Enthusiast CSC											
Rated Very good											
84%											
FEATURES	8/10										
BUILD/HANDLING	8/10										
NOISE/RESOLUTION	26/30										
DYNAMIC RANGE	8/10										
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AskAP

Let the AP team answer your photographic queries



ISO NOISE REDUCTION

Q I recently bought a Nikon D800 and would like your advice regarding high ISO noise reduction. Would using the 20-million-pixel (medium) setting, instead of the 36-million-pixel (large) size make any difference to high ISO noise? **John Jepps**

A As you've got the camera, the obvious answer is to set up a low-light still-life shot, ideally something with plenty of fine detail in it, and see for yourself. I don't think you'll see any noticeable difference, though, as using fewer pixels doesn't change the signal

amplification, and that's what's responsible primarily for high ISO noise. Of course, a lot depends on the size at which you view the pictures: an A4 print will always appear less noisy than the same image printed at A3, for example.

Chris Gatcum

RETRO FIT

Q Can you help with two queries relating to my Fujifilm FinePix S2750HD bridge camera? First, are there any suitable lens filters for this model? There does not appear to be a screw thread on the lens. Second, is there such a thing as an adapter that will allow the use of a cable release or pneumatic bulb shutter release? There is no threaded hole in the shutter-release button. **Jim Cullen**

A My first thought was why you might want to 'retro fit' your camera in this way. Most filters can be emulated digitally (with the exception of a polarising filter), and electronic releases (or just the self-timer) have now widely usurped their mechanical counterparts. However, that doesn't mean you shouldn't do these things.

To answer your first question, you will need a lens-filter adapter. This is essentially a tube that clamps around your lens and

The Canon EOS-1D Mark IV can take both CompactFlash and SDHC memory cards



ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter (@ap_answers) or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

extends beyond the front element, providing you with a filter thread to which you can attach filters. Kiwifotos (www.kiwifotos.com) produces just such an item for your camera (the LA-58S2600T), which has a two-piece design that will provide you with 58mm and 72mm filter thread sizes. The shorter, smaller-diameter tube is used for wideangle shooting, and the 72mm section is attached to the front of it for telephoto and close-up photography. I would suggest getting a 58-72mm step-up ring so you can use 72mm diameter filters on both adapter sections. The adapter is available from a wide range of sources for around £18 (search for LA-58S2600T), while a step-up ring will take the total to £20-plus.

Regarding a cable-release adapter, there are several options open to you. The simplest and cheapest is a universal adapter that is little more than a strip of Velcro with a threaded plastic post for your cable release to screw into. The Velcro strap wraps around your camera, and you position the threaded post over the shutter-release button. The downside is that the strap can slip around the camera body quite easily, so you may find yourself adjusting it between shots. Both Hama and Kaiser produce these items, and you should be able to buy one for around £10.

The alternative is a more Meccano-like arrangement, such as Firstcall Photographic's cable-release adapter bracket (www.firstcall-photographic.co.uk). This metal adapter attaches to your camera's tripod socket and uses a vertical

FROM THE AP FORUM

Filter system

Craig20264 asks I am looking to buy a filter system, and want to use Lee Filters, but at £200 for an adapter, holder and Big Stopper (10-stop ND) it's an expensive start. Does anyone know if Cokin or Hoya produces its own version of a 10-stop ND filter that costs less?

AP GLOSSARY

SD, SDHC AND SDXC

As most new cameras are reliant on SD (Secure Digital) memory cards, it's perhaps worth reminding ourselves of the various types available. The main thing to appreciate is that not all cameras that accept SD cards will accept all three types. Older cameras in particular may not be compatible with the latest versions of the format, even though SD, SDHC and SDXC have the same physical size and shape.

SD: This is the original SD card type, which was based on MultiMedia Cards (MMC). It initially offered capacities up to 1GB, but this increased to 4GB (still under the 'standard' SD name). As newer versions of the SD standard are backward compatible, these cards will work in any camera that accepts SD cards, although some very early models might not like cards over the original 1GB limit.

SDHC: The 'HC' in the name stands for 'high capacity', and this revision of the SD standard allowed the maximum capacity of an SD card to be increased to 32GB. This was a much-needed increase for photographers using cameras producing large file sizes from high-resolution sensors, especially as HD video become more prevalent, and it remains a great all-round option if your camera supports it.

SDXC: The latest SD revision ('eXtreme Capacity') has seen the maximum storage capacity increase again, this time to 2TB (terabytes). However, Lexar's 256GB capacity cards (Professional 600x and Professional 400x) are currently the most capacious on the market, and even that is excessive for the majority of users – it is more storage space than some computer hard drives!

rod and adjustable horizontal arm to position a threaded post (for your cable release) over the camera's shutter-release button. The multi-position arm makes it suitable for almost all cameras, and because everything is 'locked down', the set-up will be more stable than the hook and loop strap. The price for this is £20.49 (plus p&p).

Chris Gatcum

CARD QUERY

Q My Canon EOS-1D Mark IV uses both CompactFlash and SDHC memory cards. I have seen that a 16GB, 90MB/s CompactFlash card can be bought for just under £80, whereas the same specification SDHC card can be

bought for around half this amount. Is the CompactFlash card better than the SDHC card, or should I save my money and buy the SDHC card?

Paul Lock

A I think you'd need a pretty compelling reason to spend almost twice as much on something that's performing essentially the same role in your camera, albeit in a different size and shape. Both types of card are equally prone to failure (although this is, thankfully, an increasing rarity), so assuming they're offering the same capacity and similar speeds, I'd go with the cheaper SDHC option. **Chris Gatcum**

PeteRob replies It depends on the size you need. As you go to wider angles, you need larger filters like Lee as your lenses get bigger.

Taxor replies I use Cokin filters and can't see any difference in image quality between a filtered lens and unfiltered. There is, however, a tendency for the neutral grad filters to have a slight colour cast. However, this is easy to remedy in Photoshop.

P_Stoddart replies The only filter I find useful is a polariser for removing reflections. As for it increasing the strength of blue skies, a photo editor will offer that option post-shooting, so why

run the risk of additional reflections or possible blur by adding a filter? Surely it is better to put the money towards the lens. There are, of course, ND filters for giving daylight blur effects, which are useful.

TimHeath replies I have a set of Cokin ND grad filters that seem good to me. The kit, including three ND soft grad filters and a P-sized holder, cost about £45. You will also need an adapter to fit your lens, which is about £10. Cokin has an ND1000 filter offering a 13-stop reduction.

Damien Demolder replies See our round-up of six 9 and 10-stop ND filters in AP 8 June.

In next week's AP

On sale Tuesday 18 June

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IN THE WILD

Richard Sibley has some creative techniques for photographing wildflowers in their natural environment



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ON TEST

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ON TEST

PANASONIC LUMIX DMC-XS1

The XS1 has a 16.1-million-pixel sensor, 5x optical zoom and is as thin as a smartphone, but will it outperform one? We put it to the test

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Amateur Photographer's... **ICONS OF PHOTOGRAPHY**PHOTOGRAPHER | PHOTOGRAPH | **ICONIC CAMERA**

Voigtländer Bessamatic

Ivor Matanle traces the history of the camera that launched the world's first zoom lens for still photography

Original Bessamatic

As launched in 1959 with the 36-82mm f/2.8 Zoomar. On the left at the front is a brochure of the period



IN THE spring of 1959, an article in *Amateur Photographer* reported a press conference held by Voigtländer in Braunschweig, West Germany. The event launched both the Bessamatic camera and the remarkable 36-82mm f/2.8 Zoomar, the world's first zoom lens for a still camera.

Important as the Bessamatic was to become, the 36-82mm Zoomar was the big news of the day. Designed by Dr Frank Back of Kilfitt in Munich and first produced by Kilfitt for the new Bessamatic, the Zoomar was also offered with lens mounts for other cameras, notably the

Zoomar lens

The focal lengths are clearly marked on the barrel of the lens, and the zoom action resists gravitational influences on its setting



Exakta Varex, the Alpa range and an M42 screw mount for the East German Zeiss Ikon Contax S, D, E and F, their Pentacon equivalents, Praktica, Edixa and other M42 SLRs. Most remarkable was the fact that the Zoomar was still an f/2.8 lens at its 82mm setting, just as it was at the 36mm end of the range, although some slight refocusing was necessary if you altered the zoom setting after focusing the lens. Technically, this made it a varifocal, rather than a zoom lens.

When Heinz Kilfitt retired in 1968, he sold the Kilfitt factory to Frank Back, who operated it under the Zoomar Corporation name from its headquarters in Long Island, New York, USA. The company left the consumer photographic market in 1986 to concentrate on military optics.

I have used a Zoomar on an original Bessamatic, and the quality, resolution and contrast obtainable surprised me. It would still be acceptable to many today, particularly for black & white work.

THE BESSAMATIC IN CAMERA HISTORY

The Bessamatic was on a par in most respects with the Retina Reflex S and Contaflex Super, both also new in 1959, but was the first SLR to have a built-in coupled exposure meter with an exposure-meter display in the viewfinder. It was also idiosyncratic, with a shutter-priority match-needle exposure system. Once a shutter speed was selected, a ring around the rewind knob moved an index pointer in the viewfinder over the meter needle to set the aperture for the film speed in use, which was set on a scale around the rewind knob. A neat engraved scale on the top of the camera with figures of 1.5, 2, 3, 4 and so on enabled the user

Bessamatic duo

A Bessamatic De Luxe (note the prism above the word 'Bessamatic') fitted with 50mm f/2.8 Color-Skopar X (left) and an original Bessamatic with the 35mm f/3.4 Skoparex wideangle lens



HOW MUCH DO THEY COST?

An original Bessamatic with 50mm f/2.8 Color-Skopar-X sells for £30-£70, depending on condition, while the Bessamatic De Luxe costs about £40 more. A Bessamatic m is on eBay as I write at £255. The 35mm Skoparex costs £70-£90, while the 135mm Super Dynarex is a bit less. The f/2.8 Septon fetches £50 or more. The long lenses are rare and expensive.



Cameras and lenses

L-r: A 35mm f/3.4 Skoparex with its fitted case, the first type of Ultramatic, the original Bessamatic with 36-82mm f/2.8 Zoomar, a Bessamatic De Luxe with 50mm f/2.8 Color-Skopar X and a 135mm f/4.5 Dynarex with its fitted case



to manually increase the exposure by 1.5x, 2x, 3x and 4x, once the exposure had been set with the meter. This was commonplace in 1989, but new in 1959.

The original Bessamatic was very successful, so the camera is both common and reasonably priced 50-odd years on. Unfortunately, the majority lurk unused in collections, which is a great shame, because the Bessamatic is a thoroughly usable camera.

PROGRESS BRINGS THE DE LUXE

By 1962, the Retina Reflex III had an exposure-meter needle visible in the viewfinder and Zeiss Ikon was about to launch the Contaflex Super B with a choice of fully automatic or manual exposure setting. So Voigtlander updated its SLR with a Judas prism that 'read' the shutter and aperture settings optically into the viewfinder. The new camera was the Bessamatic De Luxe, (on the box, but not on the camera). For the photographer to be able to wind, focus at full aperture, change the exposure settings and fire the shutter without removing the camera from the eye, was a major innovation at the time. Only 75,000 examples of the Bessamatic De Luxe were sold, and it is a lot scarcer in Britain than the original Bessamatic, so it costs more.

ACCESSORIES

Voigtlander supplied extensive ranges of accessories for every camera and lens that it made. Bessamatic owners could buy a wide range of lens hoods, filters and close-up lenses for every lens offered, plus special fitted leather cases for each lens and even a fitted leather case for a Bessamatic fitted with the 36-82mm Zoomar.

1959

Launch of Bessamatic, Zoomar, and 35mm and 135mm lenses

1962

Bessamatic De Luxe announced

1962

Ultramatic with instant-return mirror launched

1964

Bessamatic m announced

1965

Ultramatic CS with CdS meter and no instant-return mirror

1967

Bessamatic CS appears

1968

Frank Back acquires Kilfitt and runs it as Zoomar Corporation in USA

1986

Zoomar USA ends consumer production

WORLD'S FIRST AUTO-EXPOSURE SLR

Also in 1962, Voigtlander launched the Ultramatic, which just beat the Contaflex Super B to be the world's first SLR with automatic exposure. The Ultramatic with a selenium-cell exposure meter, which used the same range of interchangeable lenses as the Bessamatic, was also the first and only leaf-shutter SLR to have an instant return mirror, although unfortunately that was the camera's Achilles heel as it was notoriously unreliable.

Voigtlander's second try at automation appeared in 1965 in the form of the Ultramatic CS, with a cadmium-sulphide (CdS) exposure meter. The huge meter window was no longer there, and the unreliable instant return mirror was gone. Even so, the Ultramatic CS could never be accused of being reliable.

Also during 1964/65, after the complications of the Ultramatic, Voigtlander went to the other extreme with the simplified Bessamatic m. This was a Bessamatic without an exposure meter, with only a plain ground-glass screen and a cheaper three-element 50mm f/3.5 Color Lanthar lens. The same interchangeable



Aperture display

Looking through the viewfinder of a Bessamatic De Luxe, the set aperture is displayed optically above the focusing screen

BESSAMATIC LENSES

Lens	Date	Price new
35mm f/3.4 Skoparex	1959	£43
40mm f/2 Skopagon	1961	£81
50mm f/2.8 Color Skopar X	1959	£22
50mm f/3.5 Color Lanthar	1965	£14
50mm f/2 Septon	1961	£51
90mm f/3.4 Dynarex	1961	£50
100mm f/4.8 Dynarex	1961	£41
135 f/4 Super Dynarex	1959	£44
200mm f/4 Super Dynarex	1962	£103
350mm f/5.6 Super Dynarex	1965	£169
36-82mm f/2.8 Zoomar	1959	£218

lenses fitted it. In 1967, Voigtlander, by this time taken over by Zeiss Ikon, announced the Bessamatic CS in an attempt to counter the impact upon the market of Japanese SLRs with through-the-lens exposure measurement.

BESSAMATIC LENSES

Over the first couple of years after the introduction of the Bessamatic, new and additional lenses were offered to expand the initial range of 35mm, 50mm and 135mm, plus the Zoomar. By the time the Bessamatic De Luxe was announced, the full range of Bessamatic lenses was available, with the exception of the rare and exotic 350mm f/5.6 Super Dynarex, which appeared briefly in 1965.

The 35mm f/3.4 Skoparex delivered higher contrast than most German lenses of its period, with excellent coverage and resolution. It is sad that, with such a good 35mm lens available, Voigtlander did not go on to produce a 28mm lens of the same quality.

In October 1961, Voigtlander introduced, in addition to the 35mm f/3.4 Skoparex, a 40mm f/2 Skopagon. This cost roughly twice the price of the other lenses in the range, few were sold and it is now a rare collectible. An example is on eBay as I write, offered by an American collector at \$1,400 (around £920) 'Buy it Now'.

WATCH OUT FOR

SHUTTER

Key faults, as with all leaf-shutter SLRs with interchangeable lenses, are sluggishness of the shutter and diaphragm mechanisms, or complete failure of the shutter to open. Wind and fire the camera to check that the shutter runs smoothly, especially at the slow speeds (1sec, 1/2sec). Set the aperture to, say, f/11, and watch the diaphragm as the shutter fires. It should snap to the preset aperture before the shutter opens, not creep into place while the shutter is running.

EXPOSURE METER

Check also that the exposure meter works and compare its readings with a modern camera meter. Many of them work properly even after 50 or more years. Avoid buying a jammed Bessamatic and steer clear of Ultramatics. Even if there are shutter or diaphragm faults, Bessamatics are readily serviceable by someone who knows what they are doing. Zeiss and Voigtlander specialist Ed Trzoska (tel: 0116 267 4247) has many Voigtlander spares and great experience of these.

Bessamatic and Septon

The scarce 50mm f/2 Septon fitted to an original Bessamatic, with its lens hood to the left, a UV filter in front and a 100mm f/4.8 Dynarex on the right



The undisputed king of the standard lenses for the Voigtlander reflexes was the 50mm f/2 Septon, which was a bright, contrasty lens with excellent resolution. Most of the longer lenses for the Bessamatic and Ultramatic system, whose focal lengths were greater than 50mm, were telephoto rather than long-focus lenses. A negative element or group of elements behind the main lens reduced the back focus and made the lens more compact and easier to carry.

The first of the longer lenses to appear was the 135mm f/4 Super Dynarex. This is common and usually available for £55-£75 in decent condition. It is compact, heavy for its length and delivers crisp resolution with medium contrast. Great for black & white work, it does not have quite the 'bite' in colour contrast that people expect today for colour work.

The 90mm f/3.4 Dynarex, which appeared at or just before the time of the Bessamatic De Luxe launch in 1962, is an extremely compact telephoto with excellent performance and a very useful maximum aperture that provides a reasonably bright focusing image. It cost 25% more than the alternative 100mm

lens, which was only f/4.8 and delivered insufficient brightness for reflex focusing. The 100mm f/4.8 Dynarex was quietly dropped from the range in mid-1965.

There were only two Bessamatic lenses of focal lengths longer than 135mm. These were the 200mm f/4 Super Dynarex and the 350mm f/5.6 Super Dynarex, each of which cost substantially more than the camera it fitted and both of which are very scarce. The 350mm lens, in fact, is now downright rare, again reflecting the fact that few people in 1965 saw a reason for buying one, especially since it would have cost them £169. These two had ridiculously distant closest focusing distances – the 200mm would not focus closer than 28ft (8.5m), while the 350mm stopped at 90ft (27.4m).

Starting in 1962, when the Ultramatic was launched, all lenses featured a yellow spot on the rear face of the lens mount to indicate full compatibility with the automatic exposure system of the Ultramatic. Bessamatic lenses without the yellow spot will still work on an Ultramatic but may underexpose if the meter asks for, say, f/2.8 when the lens has a maximum aperture of, say, f/4. **AP**

YOU MAY ALSO LIKE



A Retina Reflex IV, which is contemporary with the Bessamatic.

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Thanks to Vic Rumak, Don Baldwin and John Kirkham of the PCCGB for the loan of cameras and help with photography

Bessamatic and lenses

The first-type Bessamatic fitted with a 50mm f/2.8 Color-Skopar X, with its lens hood in position and the incident-light diffuser fitted over the window of the selenium-cell exposure meter. On the right are the 100mm f/4.8 Dynarex, a Focar close-up lens, the slip-on accessory shoe and two colour filters



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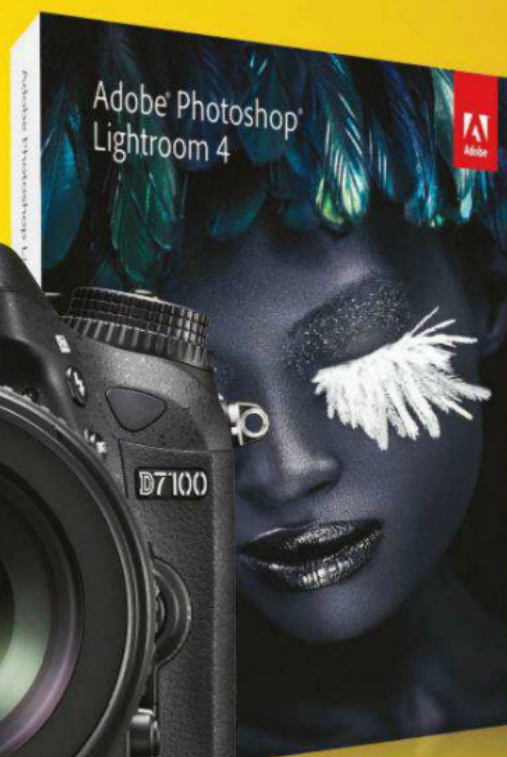
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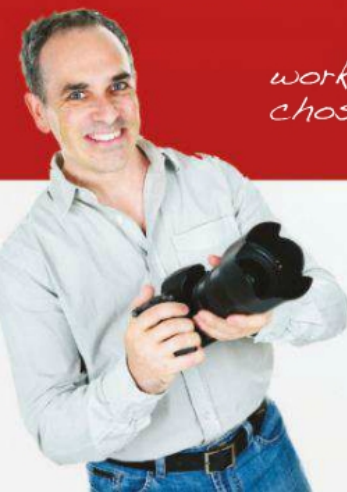
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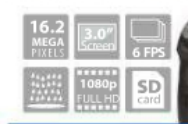
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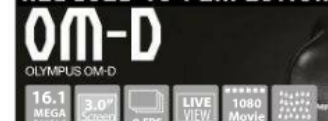
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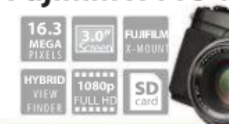
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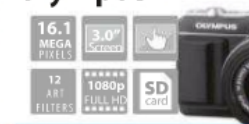
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CUSTOMER REVIEW: 60D + 18-135mm f3.5-5.6 IS
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1080p movie mode
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CUSTOMER REVIEW: 6D + 24-105mm f4.0 L IS USM
★★★★★ "Taking the leap to FX format!" Malcoy - Leicestershire

Canon 5D Mark III



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6.0 fps
1080p movie mode
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CUSTOMER REVIEW: 5D Mark III +
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Ink Test Winner



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"

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T008 Colour	£23.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 915, 915
T009 Colour	£29.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
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T0597/8/9, each	£12.99 13ml	Check Website.	
T0611-T0614 Set of 4	£34.99 set of 4	£14.99 , 3 sets for £42.99	D68, D68, DX3800/3850, DX4200/4250, DX4800/4850
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AA 2800mAh Ansmann	£13.99	
AA 2800mAh Delkin	£44.99	£9.99

ReCyko+ Rechargeables

New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!

AAA 850mAh equivalent (4)	£5.99
AAA 2050mAh equivalent (4)	£7.99

Ultimate Lithium

Enviroment Ultimate Lithium: The longest lasting AA and AAA batteries in the world!

AAA Ultimate Lithium (4)	£6.99	
AA Ultimate Lithium (4)	£7.99	£5.99

BATTERIES

Camera Batteries

A comprehensive range of rechargeable li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

NB-2L/LH for Canon £9.99
NB-3L for Canon £9.99
NB-4L for Canon £9.99
NB-5L for Canon £9.99
NB-6L for Canon £9.99
NB-7L for Canon £12.99
NB-8L for Canon £9.99
NB-9L for Canon £9.99
NB-10L for Canon £12.99
BP-511 for Canon £12.99
LP-E5 for Canon £12.99
LP-E6 for Canon £26.99 £19.99
LP-E8 for Canon £15.99
LP-E10 for Canon £12.99
NP40 for Fuji £9.99
NP45 for Fuji £9.99
NP50 for Fuji £9.99
NP95 for Fuji £9.99
NP140 for Fuji £12.99
NP150 for Fuji £19.99
NP400 for Minolta £12.99
EN-EL1 for Nikon £9.99
EN-EL3E/3A for Nikon £9.99
EN-EL3E for Nikon £14.99
EN-EL5 for Nikon £9.99
EN-EL9 for Nikon £12.99
EN-EL10 for Nikon £9.99
EN-EL11 for Nikon £9.99
EN-EL12 for Nikon £9.99
EN-EL14 for Nikon £19.99
EN-EL15 for Nikon £24.99
EN-EL19 for Nikon £12.99
EN-EL20 for Nikon £14.99
LI10B/12B for Olympus £9.99
LI40B/42B for Olympus £9.99
LI50B for Olympus £9.99
BLM-1 for Olympus £12.99
BLS-1 for Olympus £12.99
CGA-S005 for Panasonic £9.99
CGA-S006 for Panasonic £9.99
CGA-S007 for Panasonic £9.99
DMW-BCG10 for Panasonic £19.99
DMW-BCJ13 for Panasonic £19.99
DMW-BCK7 for Panasonic £19.99
DMW-BLB13 for Panasonic £19.99
DMW-BLE9 for Panasonic £14.99
DMW-BMB9 for Panasonic £24.99
D-Li50 for Pentax £12.99
D-Li90 for Pentax £12.99
D-Li109 for Pentax £12.99
SLM-1137D for Samsung £9.99
SLM-1674 for Samsung £12.99
BG-1 for Sony £19.99
NP-FM500H for Sony £19.99
NP-FH50 for Sony £19.99
NP-FW50 for Sony £24.99

Battery Grips

A range of professional battery grips for Canon, Nikon and Sony cameras. All can take 2 Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 5D MkII: £99.99
For Canon 5D MkIII: £99.99
For Canon 7D: £99.99
For Canon 30/40/50D: £59.99
For Canon 60D: £69.99
For Canon 450/500D: £69.99
For Canon 550D: £99.99
For Canon 60D/650D: £99.99
For Canon 1000D: £69.99
For Nikon D80/D90: £59.99
For Nikon D800/D800E: £99.99
For Nikon D7000: £99.99

Dedicated Charger

A dedicated Li-ion charger, able to charge most camera batteries. Li-ion cable, plus 12V car charger. £14.99

Coin Cells, etc

A comprehensive range of specialist batteries - see our website for full range.

CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
2CR5 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£5.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

Full range of coin cells in stock

SQUARE FILTERS

KOOD

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£6.99
Hood Modular	£6.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters

£9.99

P-Type Six-Piece Neutral Density Filter Kit

£49.99 £43.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Soft Graduated Filter, 1x ND4 Filter, 1x ND8 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

EY-73B Canon 17-85 IS £9.99
ET-60 Canon 75-300/4-5.6 £9.99
ET-60B Canon 70-300/4-5.6 £9.99
ET-67 Canon 100/2.8 Macro £9.99
ET-67B Canon 60/2.8 £9.99
EW-60C Canon 18-55 IS £7.99
EW-73B Canon 17-85 IS £9.99
EW-78BII Canon 28-135 IS £9.99
EW-78D Canon 18-200 IS £9.99
EW-78E Canon 15-85 IS £12.99
EW-83E Canon 17-40/4.0 £12.99
EW-83J Canon 17-55/2.8 £12.99
HB-25 Nikon 24-85, 24-120 £12.99
HB-37 Nikon 55-200 VR £7.99
HB-45 Nikon 18-55 VR £7.99
SH-006 Sony 18-70/3.5-5.6 £9.99
SH-108 Sony 18-55/3.5-5.6 £9.99

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
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We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SPIRIT LEVELS

Bubble Spirit Levels

These simply mount onto the hot shoe of a DSLR camera.

Twin Axis Normal Hotshoe £7.99
Twin Axis Sony Hotshoe £7.99
Triple Axis Normal Hotshoe £9.99
Triple Axis Sony Hotshoe £9.99

CLEANING

GREEN CLEAN

Sensor Cleaning

LensPen Sensor/Klear Loupe 6X magnification, with LEDs £39.99
LensPen Sensor/Klear Loupe Kit inc. Loupe, Blower, Sensor/Klear £49.99
Green Clean Sensor Cleaning Kit inc. Mini Vacuum, swabs, wipes £64.99
Green Clean Sensor Cleaning Wet'n'Dry Swabs pack of 4 £15.99

LensPen Original Carbon-tipped pen with built-in cleaning brush

LensPen DSLR Pro Kit Cloth, Pen, Filter/Klear, MicroPro £24.99 £17.99
Spudz 6x6 Washable microfibre cloth with neoprene pouch and belt/clip £4.99

Massive range of cleaning equipment on our website and in stock.

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze £6.99
52mm UV / Haze £6.99
55mm UV / Haze £7.99
58mm UV / Haze £8.99
62mm UV / Haze £9.99
67mm UV / Haze £10.99
72mm UV / Haze £11.99
77mm UV / Haze £14.99
82mm UV / Haze £17.99
86mm UV / Haze £22.99

More sizes in stock, from 24 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm Skylight £7.99
55mm Skylight £8.99
58mm Skylight £9.99
62mm Skylight £10.99
67mm Skylight £11.99
72mm Skylight £13.99
77mm Skylight £16.99

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set £26.99
55mm Close-Up Set £29.99
58mm Close-Up Set £34.99

More sizes in stock, from 46 to 77mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter £35.99
55mm 2.0X or 0.5X converter £37.99
58mm 2.0X or 0.5X converter £39.99

Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction. The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

Genuine LightCraftWorkshop filters - beware of imitations!

STEPPING RINGS

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm 52-55mm 58-55mm 67-62mm
37-43mm 52-58mm 58-62mm 67-77mm
43-46mm 55-52mm 58-67mm 72-67mm
46-49mm 55-58mm 62-67mm 72-77mm
49-52mm 58-52mm 62-72mm 77-72mm

All just £4.99 each!

MACRO PHOTOGRAPHY

Reversing Rings - £12.99

These fit to the camera body between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography.

Canon: 52, 55, 58, 62, 67mm
Nikon: 52, 55, 58, 62, 67mm
Pentax K: 52, 55, 58, 62, 67mm
Olympus: 52, 55, 58, 62, 67mm
Sony: 52, 55, 58, 62, 67mm

Coupling Rings - £11.99

Used to attach two lenses together via their filter threads, achieving high magnifications

52-52mm, 52-55mm, 52-58mm
55-55mm, 55-58mm, 58-58mm

T2 Mounts - £12.99

Canon, Nikon, Sony, Oly, Pentax

Series 7 Rings, Roll Rings and Hasselblad Rings also in stock.

Extension Tubes

Set of 3 tubes. They contain no optics, they simply move the lens further from the camera body, allowing closer focusing. Autofocus tubes available in Canon, Nikon and Sony fittings - manual tubes are also available in Pentax and Olympus fittings.

Manual Focus Tubes £17.99
Autofocus Tubes £134.99

Extension Bellows

Acting like an adjustable set of extension tubes, they allow fine control over focusing distance. Nikon, Canon and Pentax fit.

£49.99

Right Angle Viewfinders

Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.

1.0X-2.0X	£49.99
1.0X-3.3X	£64.99

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7-14mm F4.5 ED Zuko Olympus	E++ £899 - £999	400EX Speedlite	E++ £35	AE1P Chrome + 50mm F1.8	E++ £59	DMC LX3 - Black	E++ £119	CANON Prra Zoom Shot	E++ £119	180mm F5.6 GX (880)	E++ £119	
9-18mm F4.5-5.6 ED Zuko Olympus	E++ £339	540EX Speedlite	E++ £69 - £79	AE1 Chrome Body Only	E++ £45 - £49	DMC LCL1	E++ £249	Sureshot 150	E++ £249	180mm F8 Soft Focus (880)	E++ £499	
10-20mm F4.5-6.3 EX DC HSM Sigma	E++ £259	550EX Speedlite	E++ £129	AE1 Chrome Body Only	E++ £49	DMW-LA6 Lens Adapter	Min £15	Sureshot 80J	E++ £129	210mm F5.6 GX (880)	E++ £139 - £169	
11-22mm F2.8-3.5 Zuko Olympus	E++ £139 - £399	580EX Mill Speedlite	E++ £279 - £299	EXEE + 50mm F1.8	E++ £59	DMW-RS1 Cable Release	Exc £19	Sureshot 85 Zoom	E++ £29 - £39	Hasseblad H Series		
12-20mm F2.8-3.5 SWD Olympus	E++ £499	580EX Speedlite	E++ £189	24-35mm F3.5 FD I	E++ £349	DMC F2100	Exc £139	Sureshot Supreme	E++ £29	H30N Complete (SOMP)	E++ £389	
14-42mm F3.5-5.6 Zuko Olympus	E++ £59	ML3 Macroite	E++ £59	24-35mm F2.8 FD	E++ £79 - £119	DMC F230	E++ £129 - £139	Sureshot 210S	E++ £29	H30N Complete	E++ £389	
14-54mm F2.8-3.5 Zuko Olympus	E++ £239 - £249	ST12 Transmitter	E++ £129 - £159	25-50mm F4 RMC Tokina	E++ £39	RICOH GXR Body Only	E++ £129 - £149	Sureshot 210S	E++ £29	1/2 Body Only	E++ £1,299	
18-180mm F3.5-5.6 Zuko Olympus	E++ £249	EF50 DG ST Flash Sigma	E++ £79	28mm F2.8 Sunagor	E++ £15	22mm F2.8-4.5 VC Lens GXR + HAG Hood	E++ £179	Sureshot 230W	E++ £119	1/2 Body + AE + Film + Magazine	E++ £1,299	
20-35mm F1.4 DC EX HSM Sigma	E++ £279	EF50DG Flash Sigma	E++ £79	28mm F2.8 EX Macro Sigma	E++ £29 - £39	24-35mm F3.5-5.6 GXR A16	E++ £249	Sureshot 230W	E++ £119	1/2 Body Only	E++ £1,299	
40-150mm F3.5-4.5 Zuko Olympus	E++ £69	EF300ST Flash Sigma	Unused £69	28mm F2.8 Mini II Sigma	E++ £25	28-300mm F3.5-5.6 VC GXR Lens	E++ £149	CONTAX TK Titanium	E++ £149	35-90mm F4.5 AE + HC	E++ £379	
50-200mm F2.8-3.5 SWD Olympus	E++ £139 - £399	EF300ST Flash Sigma	E++ £49	35-105mm F3.5-4.2 Tamron	E++ £39	CR Digital Limited Edition	Min - Min £149 - £179	TS101 Black	E++ £349	50-110mm F3.5-5.6 HC	E++ £1,850 - £1,950	
50mm F2.0 ED Macro Zuko Olympus	E++ £319	MR40 AF Macro Flash Canon	E++ £44	35-135mm F3.5-4.2 Tamron	E++ £39	GX100 + V-Finder	E++ £119	TS101 Titanium	E++ £129 - £349	50mm F3.5 HC	E++ £1,389	
70-300mm F4.5-5.6 ED Zuko Olympus	E++ £219	54 AF1 Digital Metz	E++ £99	35-200mm F4.5-5.6 Zeiss	E++ £39	30.5mm GR Polarizer	Unused £29	LEICA C1 Compact	E++ £219	70mm F2.8 HC	E++ £1,889 - £1,299	
EC14 Zuko Tele Converter Olympus	E++ £229	54M23 Flash Metz	E++ £79	35-70mm F3.5-4.5 FD	E++ £19 - £29	GR Skylight MC1-B	Min £29	CN Titanium	E++ £299	77mm MC Circular Polarizer	Min £39	
		PF30X Flash Sunpak	Min £69	35-70mm F4 FD AF	E++ £119 - £129	GW1 Wide Converter	E++ £129 - £39	Mini 3	E++ £49	Hm100 Polaroid Mag	E++ £79 - £149	
		P740X Flash Sunpak	E++ £49	50-135mm F3.5 FD	E++ £119	VF-1 Finder	Min £79	Minlux Databack 1855	E++ £49	Z-finder	E++ £149	
				50mm F1.8 B/Look	E++ £15	SIGMA DP1	E++ £119	Minlux Zoom	E++ £129 - £249			
				50mm F1.8 FD	E++ £35	DP1S	E++ £139	Minlux Zoom	E++ £129			
				70-150mm F3.8 F Vitar	E++ £19	DP1S	E++ £139	Minlux Zoom + CF Flash	E++ £149			
				70-210mm F3.5-5.5 Series 1 Vitar	E++ £35	SIGMA Cybershot P200	E++ £249	As Seen £289	E++ £249			
				70-210mm F3.5-5.5 Apo Sigma	E++ £39 - £69	OSC-R1	E++ £189	2x Compact - Black	E++ £139			
				70-210mm F4 FD	As Seen / E++ £29 - £79	OSC-R1 + HVL-F30X Flash + Converter	E++ £229	2X compact - Silver	E++ £139			
				70-210mm F4.5-5.6 Tokina	E++ £15	DMC-77	Min £39	MINOX 35EL compact	E++ £799 - £849			
				75-200mm F4.5 FD	Exc / E++ £29 - £49			35EL + Flash	E++ £799			
				70-210mm F3.8-4.5 Tamron	As Seen / E++ £29 - £39			35CT	E++ £799			
				100-200mm F5.6 B/Look	E++ £25 - £35			35CT + FC35 Flash	E++ £799			
				100-300mm F5.6 Vitar	E++ £45			35CT	E++ £799			
				100-300mm F5.6 FD	Exc / E++ £39 - £79			35CT	E++ £799			
				100-500mm F5.6 DC Cosina	E++ £49			35CT + FC35 Flash	E++ £799			
				100mm F3.5 MC Macro Vitar	E++ £49			35CT	E++ £799			
				100mm F4 Macro + Tube	E++ £119 - £149			35CT	E++ £799			
				135mm F3.5 FD	E++ £29			35CT	E++ £799			
				300mm F2.8 ATX Tokina	Unused £59			35CT	E++ £799			
				300mm F2.8 L	Exc £350			35CT	E++ £799			
				300mm F2.8 FD	E++ £39 - £79			35CT	E++ £799			
				400mm F4.5 B/Look	E++ £349			35CT	E++ £799			
				500mm F4 Reflex Tokina	E++ £79			35CT	E++ £799			
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Ideal bag for your tripods! Size 62x18cm compatible with (with heads): Manfrotto 055CXPRO4, 190CXPRO4, 732CY A3RC1, Slik 340DX, 300DX, Velbon E440L, Giotto MT9241B, MT9240B, MT8240B plus others.

Small Tripod Bag **SAVE £15** **£4.95**

LOWEPRO PRO ROVER 35L AW

Has an airFlow suspension system that offers a trampoline-style back panel with breathable spacer mesh that provides superb ventilation and optimal load transfer when trekking over rocky or varied terrain. Multiple storage options provide large-volume capacity throughout the pack with a variety of spaces and modular compartments for storing camera and personal gear for both day and overnight trips. There is a front hatch-style camera compartment with zippered closure to provide a customizable space for gear; it also offers water-resistant protection and can be converted to a fully functional, technical backpack when modular cases removed. Toploading design with a 2-way access provides access to gear and personal items from the top or front hatch opening. Capacity: Pro DSLR with 24-70mm attached, 1 extra lens or flash. Tripod or monopod, 2 litre hydration reservoir. Sleeping pad, small tent, ice axe/trekking poles, and other personal items.

Pro Rover 35L AW **SAVE £19** **£209.00**

Pro Rover 45L AW **SAVE £16** **£229.00**

LOWEPRO FLIPSIDE SPORT 10L AW

A lightweight photo daypack with a sleek and low-profile shape that provides a minimalist and technical carrying option for outdoor and action sports photographers. The Body-side access design offers quick access to gear when the pack is rotated to front and added security while wearing. There is a Removable and adjustable camera compartment with storm-flap closure to provide a customizable space for gear that offers water-resistant protection while accessing gear. It can also be removed to convert to a fully functional daypack. Perforated, breathable padding with air channels offering comfort and moisture wicking at back and shoulders.

Flipside Sport 10L AW **SAVE £40** **£99.00**

Flipside Sport 15L AW **SAVE £31** **£125.00**

FREEPROK Multi-Compartment Professional Bag

Multi-Compartment Professional Bag **SAVE £40** **£49.95**

LOWEPRO FASTPACK 100

Go all day with the lightweight, comfortable Fastpack backpacks. With a wide range of sizes, they protect your digital, and pro-digital SLRs as well as widescreen notebooks while providing generous storage for personal gear. Side-entry compartments let you quickly grab equipment and accessories, even while you're on the move. Customize the easy-to-access main compartment with adjustable dividers.

Fastpack 100 **£46.95**

Fastpack 200 **£49.95**

Fastpack 250 **£59.95**

Fastpack 350 **£68.95**

DSLR Video Fastpack 350 AW **SAVE £36** **£84.95**

THINKTANK DIGITAL HOLSTER 10 V2

Designed for smaller DSLRs, the form-fitting design minimizes the camera case's bulk, making it easier and more convenient to travel with. "Pop Down" pouch increases bag height to accommodate a lens hood or telephoto lens. Holster lid opens forward, for fast and easy access to your camera.

Digital Holster 10 V2 **£35.99**

Digital Holster 20 V2 **£43.00**

Digital Holster 30 V2 **£55.00**

Digital Holster 40 V2 **£52.00**

Digital Holster 50 V2 **£62.00**

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KATA D-3N1-20 BACKPACK

Provides ultimate freedom and allows for three carrying options in one while morphing from sling to backpack and back again by use of its quick release buckles. In sling position, the bag swings from back to front to achieve quick draw access to your main camera and backup lenses as well as fast and easy changing of lenses. In backpack position and "X" position you can comfortably carry your equipment for long distances. The included chest belt and balancing hip strap helps take the load of your heavy equipment off your shoulders. Arrange your equipment in the bottom main compartment of the pack.

D-3N1-20 Backpack **SAVE £42** **£82.46**

D-3N1-22 Backpack **SAVE £40** **£99.95**

D-3N1-30 Backpack **SAVE £26** **£88.95**

D-3N1-35 Backpack **SAVE £57** **£112.99**

KATA DR-465DL BACKPACK

Fits a DSLR + 2 lenses + flash + accessories. The ideal everyday companion, great day-pack with room for your photographic gear as well as all your personal effects. Streamlined, low profile, compact design. Top compartment for personal storage, while padded bottom compartment is designed for photo gear. Main camera is easily accessed by slinging bag around on one shoulder, and unique opening guarantees the rest of your gear can't fall out. Can convert into a regular day-pack by unzipping and removing mid-section camera insert.

DR-465 DL Backpack **SAVE £30** **£59.90**

DR-466 DL Backpack **SAVE £34** **£65.99**

DR-467 DL Backpack **SAVE £37** **£72.99**

MANFROTTO 190XPROL

The tallest tripod in the Manfrotto 190 Series, it is a relatively compact tripod with a smaller cross-section, but with all the stability, strength and versatile features that demanding photographers need. The 190L's advantage is its greater extended height. Features the Manfrotto-patented Q90 system, which allows the centre column to be used vertically (as normal), or swung 90°. Max height: 164cm (140cm column down). Min height: 8.5cm. Closed height: 64cm. Weight: 2kg. Load: 5kg. Leg sections: 3.

190XPROL Tripod **SAVE £15** **£129.95**

190XPROB Tripod **SAVE £38** **£102.00**

055XPROB Tripod **SAVE £30** **£139.95**

MANFROTTO 804RC2 Head

A 3-way photo head constructed of ultra-durable and lightweight technical polymer. It easily withstands the daily rigors of the professional photographer. A unique spring feature has been added to the 804RC2 to assist in the tilt motion of the head to compensate for heavier, off-center loads. Ergonomic and newly designed handles fit comfortably in the hands.

804RC2 3 Way Head **SAVE £23** **£49.95**

808RC4 3 Way Head **SAVE £33** **£99.95**

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496RC2 Ball Head **SAVE £16** **£49.95**

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498RC4 Ball Head **SAVE £24** **£87.95**

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MANFROTTO BEFREE MKBFRA4-BH KIT

A new and innovative tripod for photographers who love to travel. Compact, light and portable Befree is the ideal travel companion. A high quality tripod that fits into carry-on luggage and backpacks. Thanks to the unique folding mechanism the legs fold perfectly around the head and quick release plate. Its new aluminum ball head is solid, quick and simple to operate. Comes complete with a stylish black and red carry bag. Max height: 144cm (123cm column down). Min height: 34cm. Closed height: 40cm. Weight: 1.4kg. Load: 4kg.

Befree MKBFRA4-BH Kit **£174.00**

MT294C3 CF Tripod **SAVE £53** **£161.95**

GIOTTOS YTL8253 SILK ROAD

Offers the stability needed to take the perfect picture but with the unique Y-Tube centre column design that makes them 30% more compact when folded compared to a similar sized tripod. Comes complete with graduated leg markings on each of the lower leg sections to make sure the tripod is level. It has a quick easy lever leg locking system, with 3 leg angle adjustment positions and even has a bubble level. Material - Carbon Fibre. Max height - 162cm. Min height - 14.6cm. Folded height - 58.5cm. Weight - 1.12kg. Load - 5kg.

YTL8253 Silk Road CF Tripod **SAVE £22** **£198.00**

YTL8213 Silk Road CF Tripod **SAVE £35** **£315.00**

YTL8283 Silk Road CF Tripod **SAVE £25** **£225.00**

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YTL8354 Silk Road CF Tripod **SAVE £24** **£216.00**

YTL8383 Silk Road CF Tripod **SAVE £26** **£234.00**

YTL8384 Silk Road CF Tripod **SAVE £27** **£243.00**

YTL9253 Silk Road Alu Tripod **SAVE £10** **£90.00**

YTL9283 Silk Road Alu Tripod **SAVE £11** **£99.00**

YTL9213 Silk Road Alu Tripod **SAVE £13** **£117.00**

YTL9353 Silk Road Alu Tripod **SAVE £11** **£103.50**

YTL9383 Silk Road Alu Tripod **SAVE £12** **£112.50**

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OGDEN CHESNUTT

At the prompting of his friend, Ogden ponders a world without image-editing software

WHAT would happen if Photoshop disappeared tomorrow?

This isn't my own thought. It's a question from Eli, followed by a muffled belch that sounds sort of like someone opening a Pringles can on the Tube.

'Well, I suppose people would just use the next best thing. PaintShop Pro? Apple Aperture?'

'No, no. I mean, what if, like, all image-editing software disappeared?'

'We'd have a lot of pointless raw files filling up our hard drives.' I shrug my shoulders. 'Why do you ask?'

'No reason, really. I was just thinking about how the compact camera I bought less than a year ago is already out of date. You never know what technology is going to come in the future and what will be made redundant. And then I was surfing the net looking for a new compact, and found a Photoshopped picture of a bear with a shark's face and octopus arms. Obviously Photoshopped.'

'Really?'

'Yeah, there's no such animal in real life. Anyway, I thought it was rather poignant.'

'Poignant?' I try to follow

his line of thought, but there appears to be no straight line towards point B. 'You'll have to explain.'

'Well, if for some reason image-editing software ceased to exist in the future – and I'm talking way into the future – think about what some person might think when stumbling across an image like the "bearsharktopus". They'd think it was some crazy animal that went extinct with all the tigers and elephants. And that's just the bearsharktopus. Think about how many photos that exist today will make no sense to someone in the future!'

I can't say I've ever considered it before, but I suppose he's right. People of a Photoshop-less future, with only the internet as a record of our existence, will think we lived in some age of face-swapping celebrities and mythical multi-animals.

Now, I don't really believe that Photoshop is going to go away. Adobe's new subscription-only model could certainly backfire and drive its loyal users into the arms of another, but there will always be image-editing software. The more interesting question, I think, is whether our digital images will stand the test of time. Will they even last our lifetime?

How many of us even know where all our images are? Sure, the super-organised photographers have everything catalogued in clearly marked folders and backed up in several places. Yet the vast majority of us have dumping grounds for our swaths

of unlabelled files, and as computers die or get replaced, we lose many of them along the way.

I used to always know where my prints were. Those photos from our family holidays? The kids' birthday parties? My photo trips to Scotland? They all had their own shoeboxes in the cupboard. Now, I couldn't tell you where any of my recent photos live.

And not only do you run the risk of losing your files to dead hard drives, but files can also become corrupt and file formats can disappear. Google it: the list of dead file formats is long and tragic.

Which makes raw files even more troublesome. There is no single, standard raw format used by every brand of camera and software. So what happens to your NEF files if, through some twist of fate, Nikon ceases to exist in 100 years, around the same time Photoshop disappears? Abandoned raw formats could be dropped from new software, making your images impossible to open.

But then, I must admit, there's something kind of appealing in that – the honesty of a fresh start. I think perhaps the reason

I don't know where so many of my images are is because so many of my images are unremarkable. My really good images, I make certain to separate out. I'll usually save a copy to my desktop or somewhere close to hand. But this isn't the norm. I shoot more pictures than I did on film, and most of them are like a prepacked egg mayo sandwich – not terrible, just a bit bland.

A future, though, where I wouldn't be responsible for maintaining that lacklustre archive that I know I'll never do anything with, would take a real weight off my shoulders.

Eli is mumbly something about Nicolas Cage and an eagle, but I'm thinking about a photographic utopia I hope I'm around long enough to see. It's a landscape where photographers are free from having to think about the banal matters like storage and file formats, or digital workflow, that distract from the creative process and they can just... shoot.

'And it really makes you think about cave art.' Eli's non sequitur wedges itself into my train of thought.

'Cave art?' I say.

'Yeah. It looks pretty crazy, all those stick figures. We think no one had fine motor skills or knew how to draw, but what if those paintings are just the product of some ancient app that no longer exists?'

'Well, that could certainly explain some of your images.' **AP**

'The more interesting question is whether our digital images will stand the test of time. Will they even last our lifetime?'

An avid AP reader since birth, **Ogden Chesnutt** lives for photography and the sound of a tripped shutter. In the third issue of each month he shares his photographic experiences and thoughts, as well as his adventures with his camera club friend Eli

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